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NEW EDITION FOR 1895.

THE INDEX GUIDE

To Travel and Art-Study in Europe.

BY

LAFAYETTE C. LOOMIS, A.M., M.D.

With Plans and Catalogues of the Chief Art Galleries, Maps, Tables of Routes, and 160 Illustrations.

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A

HANDBOOK FOR TRAVELLERS

IN

J A P A N

BY

BASIL HALL CHAMBERLAIN

EMERITUS PROFESSOR OF JAPANESE AND PHILOLOGY IN THE IMPERIAL UNIVERSITY
OF JAPAN

AND

W. B. MASON

LATE OF THE IMPERIAL JAPANESE DEPARTMENT OF COMMUNICATIONS

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PREFACE TO THE FOURTH EDITION.

Since the publication of the previous edition of the *Japan Handbook* in 1891, the compilers have again travelled over almost every portion of the country, from Yezo to Loochoo. They now submit to the reader a text largely re-written and thoroughly revised to date, fifteen new Routes in which the whole Empire is for the first time included, greatly improved maps and plans, and numerous illustrations.

Grateful acknowledgments are due to numerous kind friends, more especially to Rev. Walter Weston for revising the Mountain Routes 28 and 30, and to Lafcadio Hearn, Esq., for the material of Route 48.

Corrections or suggestions will be welcome at any time.

Tōkyō, May 1st, 1894.



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VIÂ CANADA TO JAPAN.

The shortest and most enjoyable way from Europe to Japan is by the Canadian Pacific Railway Company's Line (commonly known as the C. P. R.), which lies wholly in British territory. The journey from Liverpool to Yokohama by this route can be accomplished in less than four weeks, as against the six weeks occupied in the alternative eastward route viâ Suez and Hongkong. If six weeks be taken for it the traveller may visit all the chief Canadian cities, besides enjoying the wonderful scenery of the Rockies and neighbouring ranges at his leisure.

Expenses.—First-class rates from Liverpool or Southampton to Yokohama range between £60 and £70, according to the Atlantic Line and accommodation selected.

Viâ Allan Line to Halifax in winter, and viâ the Gulf of and River St. Lawrence to Quebec and Montreal in summer; thence Canadian Pacific Railway	£68.3.5
Return Fare	£109.12.6
Viâ Dominion Line, same routes	£66.7.5
Return Fare	£107.12.6
Viâ Beaver Line, same routes	£61.7.5
Return Fare	£98.2.6
Viâ White Star, American, or Cunard Lines to New York, thence viâ Montreal or Niagara Falls and Toronto, and the Canadian Pacific Railway	£69.3.7
Return Fare	£111.13.7

Besides the above, there is a charge of \$20 for accommodation in the Sleeping Car from Montreal to Vancouver—an indispensable item—a charge of 75 cents per meal on

the dining cars, and there will probably be a day's hotel expenses at Montreal varying from \$3 to \$5. The hotels in Canada are conducted on what is called the "American plan," the guest being charged a fixed sum *per diem*, irrespective of what meals he may take, the only extras being wines and liquors.

Money.—The currency of Canada is based upon the decimal system; one English halfpenny equals one cent. Silver coins are in 5 cent, 10 cent, 25 cent, and 50 cent pieces, and 100 cents equal one dollar. English sovereigns pass current for \$4.86, and United States gold in 5, 10, or 20 dollar pieces pass at par. Bank and Government notes are for one, two, four, five, ten, twenty, fifty, one hundred, five hundred, and one thousand dollars. United States silver and notes pass at par in most Canadian towns and cities, but in a few small towns discount is charged.

The chief banks are the Bank of Montreal, Bank of Commerce, Bank of Toronto, Merchants' Bank, Imperial Bank, Traders' Bank, Bank of Hamilton, Molson's Bank, Bank of Nova Scotia, and Union Bank. Canadian Bank and Government notes are subjected to a small discount in the United States, while the silver passes at par in most places along the frontier.

Clothing.—Warm clothing and wraps are needed on the Atlantic and Pacific at all times of the year. Somewhat lighter garb may suffice even in winter for the hotels and "cars," which are heated throughout in a manner surprising to those whose experiences are of the Old World only. There is no "dressing" on the cars; but on board the Canadian Pacific, as on most large Allan mail steamers, it is usual for gentlemen to appear in a black coat at dinner.

The voyage across the Atlantic is too well known to need description here. Those desiring information can obtain it at any of the C. P. R.'s Agencies in Great Britain, viz:—

London, 67 and 68, King William Street, E.C.

Liverpool, 7, James Street.

Manchester, 105, Market Street.

Glasgow, 67, St. Vincent Street.

There is a large choice of steamship lines, so that the traveller may please himself in the matter of landing on the American continent at Quebec, Montreal, Halifax, Boston, or New York. In any case, one ticket purchasable in Great Britain covers the whole distance from Liverpool to Japan. Montreal should be regarded by the Japan-bound traveller as the starting-point of his land journey, for it is at Montreal that the trans-continental train is made up.

Quebec.—Those desirous of “doing” Canada properly and travelling by way of the Gulf of St. Lawrence are, however, strongly advised to stop a day at Quebec, the only walled city on the American continent, the city most rich in historical associations, and the most splendidly situated. The steamers from Liverpool to Montreal touch at Quebec to disembark passengers, who can proceed to Montreal later on by train, for which their through ticket from Europe is available. In anticipation of the early establishment of a fast Atlantic service in connection with the Canadian Pacific Railway, a large hotel, the Château Frontenac, has been erected at Quebec, and is now open to guests. The hotel is built, near the famous Citadel, on Dufferin Terrace, from which a magnificent view is obtained.

Quebec was founded by Champlain in 1608, taken by the English in 1629, and restored to France in 1632. Struggles to regain possession of the city were maintained at intervals for over a hundred years, until it fell into the hands of the English in 1759, when both Wolfe and

Montcalm, with whose memories the place is indissolubly associated, died in the final attack. The population of Quebec which at that time numbered less than 5,000, has risen to 70,000, of whom even at this day only some 6,000 are not of French extraction. Another name held in loving remembrance by the inhabitants is that of Lord Dufferin, for some years Governor General of Canada.

The best way to spend a day at Quebec is first to walk out on the Dufferin Terrace in order to enjoy the splendid panorama of the city, River St. Lawrence, and the Laurentian Hills beyond (or they can be viewed from the windows of the Château Frontenac), and then to engage a carriage to make the round of such sights as the Roman Catholic Cathedral, Parliament Buildings, the Plains of Abraham, etc.; not forgetting the fur-stores, and, in the afternoon the Montmorenci Falls and the “Natural Steps” of the Montmorenci River situated some 8 miles from the city. The crosses by the wayside, and the generally old-fashioned provincial French aspect of all around is very noticeable, and there are many points, buildings, and relics of historical record that are worth seeing. The Falls can also be reached by railway, as also can the famous shrine of Ste. Anne de Beaupré, a few miles beyond, which is yearly visited by hundreds of thousands.

Montreal (*Hotels*, Windsor Hotel, St. Lawrence Hall, Queen's, Balmoral Hotel), the chief city of Canada (pop., with suburbs, 300,000), and its greatest shipping port, being at the head of ocean navigation, although over 200 miles from salt water and about 150 miles from tide-water, is situated on an island formed by the Rivers St. Lawrence and Ottawa.

It stands on the site of the ancient Indian village of Hochelaga, visited by the celebrated French explorer Jacques Cartier as long ago as 1535. Montreal was the last place surrendered by the French to the English in 1760, and the French language is still extensively used.

The city has a commanding share of the trade of Canada and the

Great Lakes, handsome public buildings, and a general air of prosperity and refinement. Cabs are cheap and numerous, and there is an efficient electric car service. The best view of Montreal is obtained either from Mount Royal, the mountain which gives its name to the city—a short drive or walk—or from the tower of the great parish church of Notre Dame which can be ascended in an elevator. The visitor will likewise be attracted by the gigantic new Roman Catholic Cathedral of St. Peter, one third the size of St. Peter's at Rome, on the plan of which it is constructed. The number of other churches and nunneries is very great. Of secular educational institutions, the most interesting is the McGill University. Among large public buildings, may be mentioned the Windsor Street Station of the Canadian Pacific Railway, overlooking a handsome public square and within two minutes walk of the Windsor Hotel. A recent writer, in suggesting Montreal as an ideal holiday resort, sums up thus:—Snow-shoeing, tobogganing, skating, curling, and sleighing make Montreal a delight in the winter; all the joys pertaining to river, mountain, and forest and glorious climate make it a paradise in summer.

THE RAILWAY JOURNEY ACROSS THE CONTINENT.

The construction of the C. P. R. may be said to have been begun in 1881, when the Company was organized and took over the colossal enterprise from the hands of the Government. In less than five years—at the close of 1885—the line extended from Quebec and Montreal to the Pacific Ocean, and in the following year the vast system was in complete and successful working order.

The Trans-continental train leaves Montreal every evening. To the Englishman, accustomed to short railway trips, it is a new sensation to find himself embarked on a journey of five nights and nearly as many days, covering a stretch of over 2,900 miles. The sleeping car is not only a means of transit: it is

a hotel *pro tem*, in which he can retire comfortably to bed at night and perform his ablutions in the morning; thrice daily, excellent meals are served in the dining-cars, named Balmoral, Sandringham, Holyrood, Frogmore, and so on, after European palaces, while the sleeping cars, which are used as drawing-rooms by day and dormitories by night, for the most part bear prophetically some such name as Yokohama, Tōkyō, Fujiyama, or Nagoya, as if to familiarise him with the place-names of the country whither he is bound.

Most travellers will find the general sleeping car accommodation—one berth—amply sufficient. Those desiring extra luxury may, by double payment, secure double room both by night and day (what is termed a "Section"), or, if they have a party, they may ensure absolute privacy by engaging the "State-room." These arrangements should be made before leaving Montreal.

The first place of importance passed after quitting Montreal is

Ottawa (*Hotels*, Russell House, Grand Union, Windsor), pop. 48,000, the official capital of the Dominion of Canada, and an important centre of the lumber trade, the Chaudière Falls, which here interrupt the navigation of the Ottawa River, affording water-power for a host of saw-mills and other manufactories. It is picturesquely situated at the junction of the Rivers Ottawa and Rideau, opposite the mouth of the Gatineau, the Gothic towers and pinnacles of the Houses of Parliament and other Government buildings crowning the cliffs that overhang the running water. Rideau Hall, the residence of the Governor-General is two miles distant. Trans-continental passengers wishing to see Ottawa, even superficially, must stay over there, as the train runs through it at midnight. They can, however, leave Montreal by an early train, spend part of the day in Ottawa

and join the Trans-continental or Pacific express at night. On leaving Ottawa, we gradually pass beyond the old-settled French colony into newer lands where Anglo-Saxon energy reigns supreme, Scotch settlers being particularly numerous and successful as farmers. During the

First Day of the Trans-continental journey, we at first keep the Ottawa River with us, passing through Pembroke and Mattawa, an old fur-trading post of the Hudson's Bay Company, now a favourite centre for moose hunters, and fishermen. Here guides and supplies for shooting and fishing expeditions can always be obtained, as also at North Bay, a couple of hours further on, on the shores of Lake Nipissing. This beautiful sheet of water, 40 miles long by 10 miles wide is but the largest of a succession of lakes which form the characteristic feature of this first day of the journey; and in October the whole country-side glows with brightest autumnal hues. Passengers travelling by way of Niagara Falls or Toronto will here join the Trans-continental express. At *Sudbury*, a new-looking town planted in the forest, we find a branch line of railway leading to Sault Ste. Marie at the eastern extremity of Lake Superior. Here it connects with two American lines extending to Duluth and to St. Paul and Minneapolis, and on till it rejoins the Trans-continental route near Moosejaw in the Canadian North-West, conveying vast quantities of flour and grain on their way to the Atlantic seaboard. Within a few miles of *Sudbury* itself, and reached by two short railway lines, are the most extensive copper and nickel deposits known in the world. To those travelling westward, darkness sooner or later, according to the season, shrouds the fine river and lake scenery between Onaping and Biscotasing. The traveller must be content to wait till next morning, which is the

Second, or Lake Superior Day of

his journey. He will rise early to enjoy the whole scene from Heron Bay and Peninsula onwards. The line has been forced through and around the bold, harsh promontories of Lake Superior by means of tunnels, and viaducts, and deep cuttings in the red and grey rock; and the vistas of islands, and of the grand sweep of Lake Superior, which is here about 100 miles wide, are delightful, those portions called Jackfish Bay and Nipigon Bay being specially striking. The River Nipigon, which empties into Lake Superior, is noted the world over for the great size of its speckled trout. Indeed, all the streams in this part of the country deserve the sportsman's attention.

Fort William, on Lake Superior (Hotel, Ft. William Hotel, pop. 2,800), which is reached in the early afternoon of the second day, is the terminus of the eastern division of the C. P. R. Those who prefer the water to the land, or who take Toronto and Niagara *en route*, may in summer (May to November inclusive) thread their way through the great lakes, on one of the C. P. R. magnificent lake steamers, from Owen Sound on Georgian Bay (Lake Huron)—a voyage of somewhat less than two days—and join the railway here. At Fort William, destined from its position to become ere long an immense city, the traveller will begin to realise the magnitude of the wheat and lumber trade of the Great North-West, when he beholds the piers and the wharves crowded with shipping, and the immense grain elevators, some of which hold as much as 1,500,000 bushels each. Re-entering the train, we find that the clocks have been put back an hour, making it appear as if we re-started before we had arrived! For the purpose of reckoning time, Canada is divided, at intervals of 15 degrees of longitude, into four districts, in each of which the clock is one hour slower than in that to the east of it. There is

Eastern Time (5 hours slow of Greenwich) east of Fort William.

Central Time (6 hours slow of Greenwich) from Fort William to Brandon.

Mountain Time (7 hours slow of Greenwich) from Brandon to Donald.

Pacific Time (8 hours slow of Greenwich) from Donald to Vancouver and Victoria.

Furthermore, at all the C. P. R. Stations west of Fort William, the "24 Hour System" is in use. By this system, the terms *A.M.* and *P.M.* are abolished, and the hours from noon to midnight are called 13, 14, and so on up to 24 o'clock.

The third day of the journey may be called the *Prairie Day*, as a great stretch of the vast prairie will be traversed on that day. There is charming lake and woodland scenery from the station of Eagle River on to Rat Portage and Keewatin.

Rat Portage (pop. 2,000) is a town of some importance at the principal outlet of the Lake of the Woods, a lovely body of water, with bays and quiet reaches, and dotted with countless islands—a very mirror of peace and seclusion from the world.

It was through the rough and broken country stretching from Fort William to Winnipeg (or Fort Garry, as it was then called), a distance of 500 miles by the Winnipeg river, that General Wolseley led an armed expedition of over 1,500 men to suppress a rebellion of the half-breed French-Indians on the Red River in the year 1870, using the more or less connected lakes and rivers much of the way.

Beyond Whitemouth the country gradually flattens out, and becomes as level as a billiard table before the train reaches

Winnipeg (Hotels, Manitoba, Clarendon, Leland, and Queen's), situated at the junction of the Red River and the Assiniboine, with railways radiating in every direction like the spokes of a wheel. Winnipeg naturally commands the trade of the whole North-West, whence doubtless the magic growth which, in a little over two decades,

has converted the insignificant village of about 200 inhabitants into a bustling city of 32,000, who boast public buildings on a grand scale and every convenience of modern civilization. Winnipeg, in fact, is the type of a go-ahead, successful, western city. The eye is caught in all directions by advertisements in various languages pointing out to immigrants the facilities for buying land in the as yet thinly peopled surrounding country. Winnipeg is the point of junction with the Canadian Pacific Railway of trains from Chicago, St. Paul, Minneapolis, and other western cities of the United States. The whole of the day is spent in speeding along over flat land mostly devoted to the cultivation of grain.

Brandon (pop. 5,400) is the largest grain market in Manitoba, itself the greatest grain-producing province of the Dominion.

Regina (pop. 2,200), capital of the North-West Territories, which comprise the districts of Assiniboia, Alberta, Saskatchewan, and Athabasca, is reached in the afternoon. Here a branch line extends away to the Saskatchewan country in the north. From Regina west is, perhaps, to a stranger the most novel and interesting part of the whole journey hitherto. The people themselves look different. Indians are to be seen at some of the railway stations as we pass through, and here and there the red coats and spurred boots of the North-West Mounted Police, whose business it is to look after the Indians and preserve order generally. The approach of the train scares flocks of "prairie chickens" (a delicate game bird) to flight; and "coyotes," "gophers," and occasionally antelopes scamper off as hard as they can tear over the buffalo grass that tufts the dry soil. Of buffaloes there now remain, alas! but the bones. Wanton slaughter has exterminated this noble breed, and large oblong piles of whitening heads and horns and

other bones form a unique feature at several of the stations. But though the buffaloes are no more, their tracks still intersect the plain in countless numbers, showing the way the herds took to and from the watering places. At *Pasqua*, thirty-three miles west of Regina, the line from Sault Ste Marie, Michigan, which connects at that point with the Canadian Pacific Railway's Sault Ste Marie branch from Sudbury, and which runs via St. Paul and Minneapolis through Minnesota and Dakota, rejoins the main line of the Canadian Pacific Railway. From time to time little lakes are passed, some of them alive with swans, geese, ducks, and pelican; and arid as the soil looks, much of it has been found to be excellently rich, needing only irrigation and care to make it bear abundant harvests. Other parts, however, are better adapted for rearing horses and cattle. Though apparently so flat on either side of the railway, the hills occasionally seen in the distance betoken a general gradual rise in the land.

Medicine Hat,—a town of 1,000 inhabitants, stands at an elevation of over 2,000 feet. From here onwards, in the summer time, the country presents the aspect of a billowy ocean of grass. By early rising, we should get our first view of the Rocky Mountains from *Gleichen*.

Calgary is reached in the early morning. It is a typically progressive place, now dignified by the name of "city"—the first one in the Territories—and stands at an elevation of 3,300 feet. Its population is 4,500. Having discarded the dining car which accompanied us across the plains, we breakfast here in the first of the model restaurants which the Canadian Pacific Railway Co. has erected in the mountain section. From Calgary a branch line extends South to near the international boundary line through the ranching country, and

another North for about 200 miles into what has been proved to be the best mixed farming country on the North American continent.

The *Fourth* or *Rocky Mountain Day* is partly spent in this justly celebrated range, whose extraordinarily jagged formation will prepare the traveller to appreciate the truth of Japanese and Chinese representations of mountain scenery deemed by many exaggerated. After the long journey across the plains, what a relief to mind as well as body are the crisp air, the rushing water, and the heaven-soaring peaks that accompany us from now onwards to the Pacific Coast, as we rush in succession through the Rockies, the Selkirks, the Gold Range, and the Cascade Range! The gap by which the railway enters the mountains, occurs just beyond the station of *Kananaskis*; and soon after, at *Canmore*, an "observation car" is attached to the train, so that travellers may enjoy an unobstructed view of the countless Castles of Nature. Soon we pass through *Anthracite*, noted for its coal mines, and arrive at

Banff Hot Springs (C. P. R. Hotel), which is the best place on the whole line at which to break the journey.

Banff stands at a height of 4,500 feet. Its charming situation, surrounded as the village is by mountains, recalls the Tyrolean or Austrian Alps, and the numerous drives and excursions in the neighbourhood point it out as an excellent summer holiday resort. The warm springs form a natural bath in a cave not far from the hotel. The stretch of country, 26 miles long by 10 miles wide, in which Banff lies, has been made into a "National Park."

It being impossible in this brief sketch to describe in detail the beauties of this part of the journey, which crowd upon the eye every moment of the day, we must refer the traveller to the "Annotated Time Table" published by the C. P. R. Company.

Laggan (4,930 ft.), 1 hour beyond Banff, is the station for the "Lakes

in the Clouds." Ponies and vehicles are here in waiting for tourists intending to visit these picturesque and interesting lakes. Lake Louise, which is the first, lies about three miles from the station and 600 ft. above the railway and is easily reached. On the margin of this beautiful lake there is a comfortable Chalet hotel where parties take luncheon, and where, if any desire to stay over, beds can be obtained. A guide can be engaged if required for excursions from this point. There is a bridle path to Mirror Lake higher up the mountain; and the still further ascent to Lake Agnes—a short distance—is done on foot. These mountain lakes afford a very pleasant and inexpensive day's outing for those who remain over at Banff. The summit of the Rockies is reached soon after at *Stephen* (5,296 ft.), and then begins the precipitous descent along the bank of the Kicking-Horse River, where, until the feat had been accomplished, it would have seemed almost incredible that a line of railway could be made to cling so securely to such dizzy glacier-o'er-shadowed heights. The easy but serpentine passage of this portion of the road is always an object of interest to the occupants of the train. Fishermen might like to stay at *Field*, where there is an excellent Chalet Hotel operated by the C. P. R. Co. The passage of the Rockies terminates at the small mining town of *Golden*, situated on the River Columbia, in a Swiss-looking valley, with the Selkirk Range, which the train now has to climb, beyond. Notice the great trees,—spruce, Douglas fir, and cedars—on this range, of which Mounts Sir Donald and Hermit are the highest peaks. It is on this portion of the line that are seen the perfect arrangements that have been made for rendering innocuous any snow-slides that may from time to time occur. Exactly opposite Mount Sir Donald is another

of the C. P. R. Co.'s Chalet Hotels which, like the others, is a model of convenience and comfort. It is well-patronized by sportsmen and by tourists, the former using it as a starting-point for expeditions after the mountain sheep, the mountain goat, etc., and the latter taking advantage of its comfortable accommodation to enjoy the beauty of the surrounding scenery and to make excursions in the mountains or to the Great Glacier of the Selkirks, the foot of which is within a mile of the hotel. The Asulkan and Dawson glaciers are not far away. Both are of enormous size, and the former is easily accessible, but the Dawson, resting in a deep and narrow gorge, has as yet been explored by few. From *Selkirk Summit* (4,300 ft.), we pass down the valley of the Illicilliwaet where the line is built in a series of extraordinary curves, called "the Loop," doubling upon itself again and again. About 22 miles beyond the Glacier House is the Albert Canon, a remarkable gorge through which the foaming waters of the Illicilliwaet river ever rush in a narrow channel. The train stops here for a few minutes to allow passengers to alight, and view the gorge from the summit of its confining rock.

Revelstoke stands in a good sporting country at the western base of the Selkirks, and not far from the eastern base of the Gold Range. This is one of the grandest portions of the whole journey, the passage down the Thompson Canon being one continuous series of delightful surprises. From Revelstoke, a Branch railway runs down to the head of the Upper Arrow Lakes and around to New Denver, in the heart of the mining regions; and steamers ply on the Arrow lakes to Robson.

The *Fifth* or *Fraser Canon* Day makes a glorious termination to the journey across the great Western Continent. The Canon begins 4 miles beyond *North Bend*, where a

stop is made for breakfast at another of the C. P. R. Chalet Hotels, a house similar in appearance and excellence to those at Field and the Great Glacier,—a good point from which to make excursions to the celebrated Canons of the Fraser river. From this point on for 23 miles to the station of *Yale*, the austere grandeur of the scene passes the power of words to describe; the dark frowning rocks, the great trees, the rushing river far below, the sense of mystery and of power forming a whole that is almost overwhelming. No better preparation (by way of contrast) can be imagined for those about to plunge into the Capua of Japan, than the unapproachably severe magnificence of the Fraser River Valley, which seems like some grand moral lesson translated into terms of scenery. After the station of *Hope*, where we descend to an altitude of only 200 feet above sea-level, many small towns are passed. West Coast Indians differing individually from those of the plains may be seen from time to time, also Chinamen in considerable numbers, who are employed as navvies on the line or gain their living as miners, washermen, cooks, etc. All this part of the country was formerly famous for the immense size of its trees, and occasional specimens are still to be seen surviving the ruthless waste of the early settlers. The Fraser here becomes a wide, stately river; but there is beauty on its banks the whole way to the Coast, and Mt. Baker, a cone 13,000 feet in height constantly greets our gaze. The train reaches Vancouver soon after midday on the Fifth Day, and the long but by no means tedious journey is at an end.

Vancouver (Hotel Vancouver, operated by the C. P. R. Co., Manor

House, etc.,) founded in 1886, has already a population of 20,000, and is the starting-point of the C. P. R. steamships that cross the Pacific to Honolulu, Australia, Japan, and China, the sailings to the Antipodes being monthly, and to Asiatic ports every three weeks in summer and monthly in winter. The mountains and the sea combine to make for it a charming *entourage*. None should fail to drive out to Stanley Park to see the giant trees of which British Columbians are so proud. Those staying a few days in this neighbourhood should also visit the city of *Victoria* the capital of the Province, on the southern extremity of Vancouver Island (Hotel Driard), 6 hours distant by steamer through the island-dotted waters of the Straits of Georgia. *Esquimault*, three miles east of Victoria and connected with it by an electric railway, is the headquarters of the British navy on the North Pacific Coast. The Japan steamers from Vancouver touch at Victoria to pick up such passengers as may prefer to embark at the latter place. The steamers do not proceed farther than the mouth of the harbour, the passengers being brought off by a tender. The last stage of the journey is the 4,300 miles of Pacific Ocean that lie between Vancouver and Yokohama. It takes from 10 to 13 days to perform it; but with the magnificent White Empresses of the Canadian Pacific's staunch fleet, the crossing of the Western ocean is robbed of all the unpleasantness and inconvenience of an ordinary sea voyage. The three Empresses—of India, of China, and of Japan—are each of 6,000 tons burthen, with 10,000 horse-power, have a speed of 19 knots, and are without rivals on the Pacific.

A HANDBOOK FOR TRAVELLERS IN J A P A N .

INTRODUCTION.

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1.—GENERAL ; BOOKS ON JAPAN ; MAPS.

Japan, secluded for over two centuries from contact with the outer world, was burst open by the American expedition in 1853-4 under the command of Commodore Perry. Making a virtue of necessity, her rulers soon determined to Europeanise the country as the best means of preserving its independence. Ships were bought, foreign naval and military instructors engaged, feudalism replaced by a centralised autocracy, education re-organised on the pattern offered by Western nations, posts, telegraphs, and railways introduced, European dress, European manners, European amusements adopted, Buddhism disestablished, Christianity—if not encouraged—at least no longer persecuted. In short, in every sphere of activity the old order gave way to the new. But even Japan,

great as is the power of imitation and assimilation possessed by her people, has not been able completely to transform her whole material, mental, and social being within the limits of a single lifetime. Fortunately for the curious observer, she continues in a state of transition,—less Japanese and more European day by day, it is true, but still retaining characteristics of her own, especially in the dress, manners, and beliefs of the lower classes. Those who wish to see as much as possible of the old order of things should come quickly.

It is impossible within the limits of this Introduction to enter into those details of race, history, customs, religion, art, literature, etc., which, combined with the influence exercised more recently by Europe and America, have made Japan what she is to-day. The traveller who desires to travel intelligently—to do more than merely wander from hotel to hotel—may be referred for a summary of such information to a small work entitled *Things Japanese*, where, if he wishes for still more, he will find references to the original authorities in each special branch. Of religion alone, a short sketch seemed indispensable, as the temples are among Japan's chief sights; an outline of history and lists of gods and celebrated personages have been added, in order to assist the traveller to thread his way through the maze of proper names with which he will be confronted. In Japan, more than in any European country, is it necessary to take some trouble in order to master such preliminary information. For whereas England, France, Italy, Germany, and the rest, all resemble each other in their main features, because all have alike grown up in a culture fundamentally identical, this is not the case with Japan. He, therefore, who should essay to travel without having learnt a word concerning Japan's past, would run the risk of forming opinions ludicrously erroneous. We would also specially recommend Griffis's *Mikado's Empire* and Rein's *Japan* and *The Industries of Japan*, as books which it would be profitable to read on the way out. Rein's works are, it is true, fitted only for the serious student, who is prepared for hard words and technical details; but *The Mikado's Empire* is calculated to appeal to all classes of readers. Of books on Japanese art, Anderson's *Pictorial Arts of Japan* is by far the best. We may perhaps also mention Huish's more handy *Japan and its Art*. Morse's *Japanese Homes* is an excellent description, not only of the dwellings of the people, but of all the articles belonging to their daily life. Lafcadio Hearn, in his *Glimpses of Unfamiliar Japan*, treats with intimate knowledge and sympathy of their manners, customs, and beliefs.

The elaborate series of maps now in course of publication at the Imperial Geological Office may be obtained of Messrs. Kelly and Walsh at Yokohama.

2.—STEAM COMMUNICATION.

Japan may be reached by the Canadian Pacific Company's steamers from Vancouver in 14 days; by the Pacific Mail or the Occidental and Oriental Company's steamers from San Francisco in about 16 days, or 18 days if Honolulu be touched at; by the Northern Pacific Company's steamers from Tacoma in about 15 days; or else from Europe through the Suez Canal by the Peninsular and Oriental steamers from London or Brindisi; by the Messageries Maritimes from Marseilles, and by the Norddeutscher Lloyd from Bremerhaven, Southampton, or Genoa in about 40 days. There are also outside steamers from London, notably those of the "Glen" and "Shire" Lines. Yokohama is the connecting port of all the above.

The principal Japanese Company is the *Nippon Yūsen Kwaisha* (Japan Mail Steamship Company), which runs steamers from Yokohama almost daily to Kōbe, weekly to Nagasaki and Shanghai, every third day to Hakodate and Otaru; from Kōbe weekly to Sakai, Tsuruga, Niigata, and Hakodate, occupying altogether about six weeks on the round trip; also at longer intervals to the Loochoo and Bonin Islands. The Company also runs frequent steamers to the principal Korean and Chinese ports and to Vladivostock in Siberia, also occasional steamers to Manila, Honolulu, and Australia. Numerous smaller companies run steamers to the Inland Sea ports and other points on the coast, and also on some of the larger rivers and lakes.

Boats—known in the Treaty Ports as *sampan*s—ply in all the harbours, and land passengers from the steamers. The usual fare from ship to shore, or *vice versa*, is from 10 to 20 *sen* per head. Hotel boats are in attendance at the larger places.

3.—CUSTOM-HOUSE.

Strict examination of the luggage of passengers is made at the Custom-House, and the best way to avoid trouble and delay is to open up everything freely. Cameras, sporting gear, most special apparatus, and many other articles, but not ordinary personal effects, are liable to duty.

4.—PUBLIC HOLIDAYS.

The Custom-House and other public offices observe the following holidays:—

Jan.	1	} New Year Holidays (<i>Shōgwatsu</i>).
„	3	
„	5	
„	30.	Anniversary of death of Kōmei Tennō, the late Emperor.
Feb.	11.	Accession of Jimmu Tennō in 660 B.C., and Promulgation of Constitution in 1889, (<i>Kigen-setsu</i>).
Mar.	20.	Spring Equinox (<i>Shunki Kōrei-sai</i>).
April	3.	Death of Jimmu Tennō.
Sept.	23.	Autumn Equinox (<i>Shūki Kōrei-sai</i>).
Oct.	17.	Harvest Thanksgiving to the Deities of Ise (<i>Shinjō-sai</i> , also called <i>Kan-name Matsuri</i>).
Nov.	3.	Mikado's Birthday (<i>Tenchō-setsu</i>).
„	23.	Second Harvest Festival (<i>Shinjō-sai</i> , or <i>Nii-name Matsuri</i>).

The foreign banks, besides observing Christmas, New Year, and some of the Japanese holidays, keep the Chinese New Year, the German Emperor's birthday on the 27th January, the Queen's birthday, and the American and French national anniversaries.

5.—TREATY LIMITS; PASSPORTS.

Foreigners* have the right to reside without passports in the Foreign Settlements at the “Open Ports” (also called “Treaty Ports”) of Yoko-

* “Foreigners” (Jap. *gaiyokujin* or *ijin*) is the word universally employed in Japan to denote all persons of Caucasian race. It will sound odd to new-comers to hear Englishmen speaking of themselves as “foreigners,” “we foreigners.”

hama, Kōbe, Ōsaka, Nagasaki, Hakodate, and Niigata, and to travel to any place within a radius of 10 *ri*, that is nearly 24½ miles, from those ports. Travelling West from Yokohama, the last place on the Tōkaidō Railway to which one may go without a passport is Kōzu. Tōkyō, though not properly an Open Port, may be visited without a passport, as may also its immediate neighbourhood; and the night may be spent at any of the foreign hotels, or at a friend's house, without let or hindrance.

Passports for visiting other portions of Japan may be obtained by tourists and all others not in Japanese employ by personal application to the authorities of the country to which they belong, these officials obtaining them from the Japanese Foreign Office. Thus, Englishmen must apply through the British Consulate at Tōkyō, Yokohama, or other Treaty Port (the British Legation is not the proper channel for such applications), Americans through the United States Legation in Tōkyō or any of the American Consulates. Applications sent from abroad are not entertained by the British authorities. The American Legation, while permitting such applications, requires proof of citizenship from the applicant. Two or more names may be included in the same application, if it is desired to obtain a single passport for two or more persons, for instance, a husband and wife with their children. Every application should state the time for which the passport is desired, three months being the maximum usually granted. It is also desirable to state that the journey is intended "for the benefit of my health," or "for scientific purposes." Foreign employes must apply through their Japanese employers. Persons wishing to travel at the close of the year should bear in mind that no applications for passports are entertained by the Foreign Office between the 25th December and 4th January inclusive. British subjects are mulcted by their Consuls in the sum of \$2 per passport, while Americans obtain theirs for a few cents. Three or four days generally elapse between the application for a passport and its delivery.

The Hakone-Miyanoshita-Atami district forms an exception to this rule. Passports for it can be obtained within a few minutes at the *Kenchō* (Prefecture) or at the Consulates in Yokohama, on payment of a small fee. A similar rule holds good at Kōbe with regard to passports for the Kyōto-Nara and Lake Biwa district, and at Nagasaki for the baths of Ureshino and Takeo. It will often be found highly convenient to avail of one of these lesser passports while waiting for the more extensive one.

The Japanese authorities generally insist on being exactly informed of the route the traveller purposes taking. He is therefore advised to make out his application with some minuteness, mentioning as many routes and places on each route as possible. This he can best do, either by copying portions of the headings and names of the chief places in the itineraries given at the beginning of each Route in this volume, or by taking counsel with some resident friend. After all, he is not obliged to visit every place on his programme, which had therefore better err on the side of over-fulness than on that of scantiness. A list of so-called *Fixed Routes* has been issued by the British authorities, and copied with a few improvements by the American authorities (see Section 29). The term *Fixed Routes* does not imply that travel is in any way restricted to the routes in question. The arrangement is meant only to save trouble to applicants as well as to the Consuls. The "Thirteen Provinces round Fuji" (*Fuji-ni Jū-san-shū*) form a favourite, including much of the loveliest scenery in Japan. A list of their names is given on the margin of the General Map which accompanies this work.

6.—GUIDES.

Guides understanding English can be procured of the Guides' Association (*Kaiyūsha*) at Yokohama and Kōbe, with branches at Tōkyō and Kyōto. Apply at any of the hotels. The fixed charge at present (1894) is advertised as follows:—"Two dollars per day for a party of one or two tourists; over two, 25 cents added for each tourist. In all cases the guide's travelling expenses must be paid by his employer, except his hotel expenses."

A guide is an absolute necessity to persons unacquainted with the language. Those knowing a little Japanese may feel themselves more their own masters by hiring a man-servant, or "boy," also able to cook, and having neither objection to performing menial functions, nor opinions of his own as to the route which it will be best to take.

7.—POSTS; TELEGRAPHS; BANKS.

The Imperial Japanese Post and Telegraph services are excellent. Letters and papers can be forwarded with perfect safety to the different stages of a journey. The Post-Office Order system is thoroughly efficient, and will be found useful by travellers who wish to avoid carrying about much money.

In most towns of any size, the Post and Telegraph Offices are combined. Telegrams in any of the principal European languages cost 5 cents per word, with a minimum charge of 25 cents, addresses being charged for. A telegram in Japanese of 10 *Kana* characters costs 15 cents, addresses not being charged for, and the foreign residents therefore often avail themselves of this means of communication. Telephone Exchanges have been established in some of the larger towns.

There are at Yokohama, Kōbe, and Nagasaki branches or agencies of the Hongkong and Shanghai Bank, the Chartered Bank of India, Australia, and China, and the National Bank of China.

8.—CURRENCY.

The values are decimal, with the *yen*, or silver dollar, as the unit. One *yen* contains 100 *sen* or cents; one *sen* contains 10 *rin*. The currency consists of gold which is practically never seen; of silver pieces of 1 *yen*, 50 *sen*, 20 *sen*, 10 *sen*, and 5 *sen*; of nickel pieces of 5 *sen*; of copper pieces of 2 *sen*, 1 *sen*, 5 *rin*, and 1 *rin* besides others issued during feudal days representing $1\frac{1}{2}$ *rin*, 8 *rin* (these are oblong pieces called *tempō*, now rarely seen), etc.; and of paper money worth 20 *sen*, 50 *sen*, 1 *yen*, 5 *yen*, 10 *yen*, and various larger sums. Mexican silver dollars can be passed only at the Treaty Ports.

It is best to travel with paper money, both because of its superior portability, and because it is better known to the inhabitants of the interior than the silver *yen*. One of the first things the tourist should do is to learn the difference between the various notes for the values above-mentioned. He is advised to take with him no notes of a higher denomination than 10 *yen*, as it is often difficult to get change except in the big towns.

9.—WEIGHTS AND MEASURES.

Distances are reckoned by *ri* and *chō*, 36 *chō* going to the *ri*.* One *ri* is equal to 2.44 English statute miles, or, roughly speaking, to a trifle under $2\frac{1}{2}$ miles. One *chō* is equal to 358 English feet, or $\frac{1}{15}$ of a mile. The *chō* is subdivided into 60 *ken* (1 *ken*=6 ft. approximately), and the *ken* into 6 *shaku* (1 *shaku*=1 ft. approximately). The subdivisions of the *shaku* follow the decimal system. Throughout this work, the distances are given in *ri* and *chō* as well as in miles, as visitors to Japan drop very soon into the Japanese method of reckoning, which indeed must be learnt in any case, as coolies, jinrikisha-men, and others know nothing of English miles. A word of caution may here be given against the habit of certain Japanese having a superficial knowledge of English, who mistranslate the world *ri* by "miles." The following table, borrowed from Dr. Whitney's *Dictionary of Roads, Towns, and Villages of Japan*, will be found useful:—

EQUIVALENTS OF JAPANESE *RI* AND *CHŌ* IN ENGLISH MILES.

Japanese <i>Ri</i> .	0	1	2	3	4	5	6	7	8	9
	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles
1	2.44	24.40	26.84	29.28	31.72	34.16	36.60	39.04	41.49	43.93
2	4.88	48.81	51.25	53.69	56.13	58.57	61.01	63.45	65.89	68.33
3	7.32	73.20	75.65	78.09	80.53	82.97	85.41	87.85	90.29	92.73
4	9.76	97.61	100.05	102.49	104.93	107.37	109.81	112.25	114.69	117.13
5	12.20	122.01	124.46	126.90	129.34	131.78	134.21	136.66	139.10	141.54
6	14.64	146.43	148.87	151.31	153.75	156.19	158.63	161.07	163.51	165.95
7	17.08	170.83	173.27	175.71	178.15	180.59	183.03	185.47	187.91	190.35
8	19.52	195.26	197.67	200.11	202.55	205.00	207.44	209.88	212.32	214.76
9	21.96	219.64	222.08	224.52	226.96	229.40	231.84	234.28	236.72	239.16

<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles
1	0.07	7	0.47	13	0.88	19	1.29	25	1.69	31	2.10
2	0.14	8	0.54	14	0.95	20	1.36	26	1.76	32	2.17
3	0.20	9	0.61	15	1.02	21	1.42	27	1.83	33	2.24
4	0.27	10	0.68	16	1.08	22	1.49	28	1.90	34	2.30
5	0.34	11	0.75	17	1.15	23	1.56	29	1.97	35	2.37
6	0.41	12	0.81	18	1.22	24	1.63	30	2.03	36	2.44

Long Measure (Kane). 10 *bu*=1 *sun* (often translated "inch," but=1.19 inches of English measure); 10 *sun*=1 *shaku*; 6 *shaku*=1 *ken*; 10 *shaku*=1 *jō*. The *jō*, equal to about 10 English feet, is the unit employed in measuring heights and depths.

Cloth Measure (Kujira). 10 *bu*=1 *sun*; 10 *sun*=1 *shaku*, or nearly 12 inches; 10 *shaku*=1 *jō*. In this measure, the *shaku* is $\frac{1}{2}$ longer than in Long Measure.

Land Measure (Tsubo). The unit is the *tsubo*, nearly equivalent to 4 square yards English. An acre is nearly equivalent to 1,210 *tsubo*.

1 *chō*= $2\frac{1}{2}$ acres, and 1 *ri* (square)=6 sq. miles, approximately.

Measure of Capacity. 10 *gō*=1 *shō*, which contains about 108½ cubic inches, and is a little larger than 1½ quart; 10 *shō*=1 *to*, nearly half a

* Some mountain districts have a longer *ri* of 50 *chō*.

bushel, or, for liquids, 4 gallons; 10 to=1 *koku*, which is a fraction less than 5 English bushels.

Weights. The *kin* is about $1\frac{1}{2}$ lb. avoirdupois; 1 lb. avoirdupois=about 120 *momme*. The *kwan* is equal to 1,000 *momme* ($6\frac{1}{2}$ *kin* or a little over $8\frac{1}{2}$ lbs.).

10.—INNS; TRAVELLING EXPENSES.

The inns are given from personal knowledge or from the best accessible authorities, an asterisk being sometimes prefixed to the name of a house specially worthy of mention. What is termed *hatago* at a Japanese inn includes supper, bed, and breakfast, for which a single charge is usually made. This varies in different parts of the country; at present it ranges from 25 *sen* to 75 *sen* per head. Anything in the way of food or liquor ordered in addition to the meals supplied has to be paid for separately. There is no charge for firing, lighting, attendance, or bath, provided always the traveller is content with what is given to every one else, neither is there any for tea. But it is usual, shortly after arriving and being shown into a room, or in paying one's account just before leaving, to make a present, known as *chadai* or "tea-money." The latter course is recommended. With Japanese travellers, this tea-money varies with the rank of the individual, the amount of extra attention which he desires or has received, and with the quality of the accommodation. Generally they are very liberal. The foreign tourist is on a somewhat different footing, and there are seldom gradations of rank to be considered in his case. As a fair and practical solution of a vexed question, those who travel *à la japonaise* and who are charged in accordance with the native scale, may be recommended to make the amount of their *chadai* vary from 25 *sen* to 50 *sen* per night. Therefore, for a single night's entertainment, the cost—*hatago* and *chadai* included—may be put down at from 50 cents to \$1.25. If two or more persons are travelling together, the *chadai* is increased say to one-half more for two, and double for three persons. In some parts, especially at bathing resorts, there is a fixed rate for accommodation only, the food being charged for separately according to order. In such places, it is usual to make a present for distribution amongst the servants in addition to the *chadai*, whereas in the ordinary inns such presents are not looked for.

It is but fair that foreigners should pay more than natives, both for accommodation and for jinrikishas. They usually weigh more, they almost always want to travel more quickly, they give infinitely more trouble at an inn with their demands for separate rooms, fresh water in the bath, the occupation of a portion of the kitchen to cook their European food in, and a dozen other such requirements, to say nothing of the necessity under which the host lies of reporting their presence to the police.

In the Europeanised hotels at such frequented spots as Nikkō, Kamakura, Miyanoshita, Kyōto, Nagoya, etc., the general charge is from \$2.50 to \$3.50 a day, everything included except wines. The charges at the hotels under foreign management in the Open Ports are generally slightly higher. The charge per diem for a native servant is about 50 *sen* a day. The average charge (to foreigners) for jinrikishas in the most frequented portions of the country is now (1894) from 10 to 15 *sen* per *ri*, the same per hour, and \$1 per diem,—for sightseeing in the cities about 80 *sen* per diem. About 50 per cent. is added to these rates in bad weather and at night. But the tendency of late years has been towards

constantly increased rates, owing to the rise in the price of rice and other staple commodities. It is usual to give a small gratuity (*sakate*) to jinrikisha-men after a hard run of any distance.

Perhaps one might say that the total cost to a traveller of average requirements, travelling at a reasonable speed, and having with him a native servant, should not exceed \$8 per diem. If he restricts himself to mountainous districts, the expense will be considerably less. A certain saving is also effected when two or three persons travel together.

It will be seen from the above that the hosteleries at which travellers in Japan put up are of three kinds,—the European hotel, the Europeanised or half-European half-Japanese hotel (*hoteru*), and the purely native inn (*yadoya*). The *ryōri-ya*, or restaurant, supplies meals with less delay than the regular inns, but offers no sleeping accommodation. The tea-house (*chaya*) is different again, being a place where people neither sleep nor dine, but only halt for a short time to rest and take slight refreshment. Residents in Japan, however, often include inns under the denomination of tea-houses. Every little railway station has its tea-house which undertakes to purchase the traveller's ticket and check his luggage.

The best style of Japanese inn is now generally supplied with a few chairs and tables; or if there are none in the house, some can be brought in from the school or the police-station hard by, where they are *de rigueur*. Beds are still rare; but good quilts (*futon*) are laid down on the mats, wherever may be most convenient; a smaller quilt will be rolled into a pillow, and in summer a mosquito-net will be provided. No inn in native style has a dining-room. Each guest dines in his own apartment at whatever time he (or more often the host) may select.

It is a common Japanese custom to carry letters of introduction (*annai-jō*) from inn to inn. This has advantages, especially in seasons of epidemic disease or under any other circumstances liable to cause the traveller to be viewed with suspicion, or when, for the purposes of any special investigation, he wishes to be brought into intimate relations with his hosts along the road. Many inns keep printed forms of *annai-jō* which they fill in with the traveller's name. Occasionally these, and the little paper slips in which toothpicks are wrapped up, as also the fans or towels which it is still the custom in many places to present on departure to those guests who have given a suitable *chadai*, are charming specimens of Japanese taste in small matters of every-day life.

11.—CLIMATE ; DRESS ; TIME OF VISIT.

Remember that Japan is not in the tropics, and bring warm clothing with you, whatever be the season of your visit; also very light clothing, if your visit be in the summer. Even in July, when the mean temperature of Tōkyō is about 76° Fahrenheit, days may come when you will be glad of all your winter things. This applies still more to the mountains. On the other hand, be more careful of exposure to the sun than you would be in England. A sun helmet and a white umbrella are useful additions to the traveller's wardrobe.

Though garments of the roughest description will suffice for the country districts, bring good clothes, such as might be worn at home, in which to appear at the larger hotels, and to mix, if need be, in society, whether Japanese or foreign. The Japanese authorities now attend their offices in frock or morning coats, and Europeans visiting them should be

similarly attired. At a few of the highest social functions, frock-coats and tall hats are *de rigueur*. With regard to boots, it is advisable to wear such as can be pulled off and on easily, as it is necessary to remove one's boots every time one enters a house or temple, in order not to soil the mats on which the Japanese sit. Grave offence is given, and naturally given, by the disregard of this cleanly custom. Light shoes or boots with elastic sides are therefore to be preferred, except for mountain work. If your boots give out, try the native straw sandals (*waraji*) with the native sock (*tabi*), which give a better foothold than boots on smooth rocks. Many foreigners have found them excellent foot-gear, the only addition required being a small piece of cotton-wool to prevent chafing by the thong which passes between the great and second toes. Boots barely holding together can be made to last a day or two longer by tying *waraji* underneath them. *Kanjiki*, that is, iron clamps of triangular shape with spikes, are often fastened below the *waraji* for walking over snow. The native blue cotton gaiters called *kyahan* afford excellent protection against the attacks of flies, and from the rank undergrowth so often found on the lower slopes of Japanese mountains.

At Yokohama, Chinese tailors attend the hotels, and will fit out travellers literally between a night and a morning with duck, crape, and other light clothing. Washing is expeditiously done at the Open Ports and at the principal summer resorts.

Roughly speaking, the Japanese summer is hot and occasionally wet; September and the first half of October much wetter; the late autumn and early winter cool, comparatively dry, and delightful; February and March disagreeable, with occasional snow and dirty weather, which is all the more keenly felt in Japanese inns devoid of fire-places; the late spring rainy and windy, with beautiful days interspersed. But different years vary greatly from each other. The average temperature of January, which is the coldest month, is between 36° and 37° Fahrenheit at Tōkyō; but there are frequent frosts at night during five months of the year, namely, from November to March inclusive. Skating is rare in Tōkyō. The average temperature of August is 78°, and the thermometer sometimes registers over 90°. The climate of Northern Japan from Sendai onwards is much colder in winter, though not appreciably cooler during July and August. A similar remark applies even more forcibly to the entire West coast, which is exposed to the icy winds that blow direct from Siberia. Kishū, Southern Shikoku, and Southern Kyūshū are warmer all the year round.

Each traveller must judge for himself from the above remarks which season to select for his tour. If possible, he should be either in Tōkyō or in Kyōto during the first half of April to see the lovely display of cherry-blossoms, which are followed throughout the early summer by other flowers—peonies, azaleas, wistarias, irises—well-worth seeing both for their own sake and for that of the picturesque crowds of Japanese sight-seers whom they attract. If not able to visit Kyōto early in April, he should try to be there at the end of October or early in November, when the autumn leaves are in all their glory of red and gold. Tōkyō is less favoured in this respect, but the chrysanthemums there early in November are magnificent. The summer may most advantageously be devoted to Nikkō, to Miyanoshita, Arima, Unzen, or other mineral bath resorts, or else to travelling in Yezo and in the high mountainous districts of the interior of the Main Island, which are practically inaccessible

except between June and October. Fuji is only ascended during the hottest period of summer.

12.—PROVISIONS.

Except at a few of the larger towns and favourite hill or sea-side resorts, meat, bread, and the other forms of European food are unknown. Even chickens are but rarely to be obtained; for though plenty may be seen in almost every village, the people object to sell them—partly because they keep them for the sake of their eggs, partly on account of a lingering Buddhist dislike to taking life. Those, therefore, who cannot live on the native fare of rice, eggs, and fish (this, too, not to be counted on in the mountains), should carry their own supplies with them. Wines, spirits, and cigars are equally unobtainable; but beer is to be met with in most towns, the *Kirin Beer* brewed at Yokohama being excellent. It is advisable to take one or two knives, forks, spoons, a corkscrew, a tin-opener, and the most elementary cooking utensils. Plates and glasses can be borrowed almost everywhere. Persons fairly easy to please and who wish to travel lightly, can reduce the size of their provision basket by using the rice, fish, and eggs of the country as auxiliary to what they carry with them. Curry-powder will often help to make insipid Japanese dishes palatable, and *shōyu* (soy) adds a zest to soups. When starting off for the first time, it is best to err on the side of taking too much. Many who view Japanese food hopefully from a distance, have found their spirits sink and their tempers embittered when brought face to face with its unsatisfying actuality.

Milk may now sometimes be obtained at the towns along the Tōkaidō, Nakasendō, and other chief highways, but should not be counted on. The yolk of an egg beaten up is considered by many to be a good substitute for it in tea or coffee. It is essential to avoid all water into which rice-fields may have drained. In the plains, water should be filtered and boiled before drinking.

The following Japanese articles of food are considered palatable by most foreigners :

Kasuteira, sponge-cake.

Miso-shiru, bean-soup.

Sakana no shio-yaki, broiled fish.

Sakana no tempura, fish fritter.

Saké, a strong liquor made from rice and generally taken hot.

Sembei, thin biscuits of various kinds.

Tamago-yaki, a sort of omelette.

Tori-nabe, chicken cut up small and stewed.

Ushi-nabe, beef similarly treated.

Unagi-meshi, layers of rice with eels done in soy.

Yōkan, sweet-bean paste.

13.—MEANS OF LOCOMOTION; LUGGAGE.

Take the railway wherever available. On those plains which no railway yet traverses, take a jinrikisha. Avoid the native *basha* (carriage), if you have either nerves to shatter or bones to shake, and be very chary of burdening yourself with a horse and saddle of your own in the interior, as all sorts of troubles are apt to arise with regard to shoeing, run-away grooms (*bettō*), etc. Such, in a few words, is

our advice, founded on long personal experience. Other possible conveyances are pack-horses (but the Japanese pack-saddle is torture), cows, the *kago*—a species of small palanquin, uncomfortable at first, but not disliked by many old residents,—and lastly chairs borne by four coolies; but these have only recently been introduced from China, and are not found except at Miyanoshita, Nikkō, and a very few other places much resorted to by foreigners. The pleasantest sort of trip for a healthy man is that in which walking and jinrikisha-riding are combined. In the hilly districts which make Japan so picturesque, walking is the only possible, or at least the only pleasant, method of progression. The luggage is then taken on a pack-horse or on a coolie's back.

Persons intending to go at all off the beaten tracks are advised to compress their luggage within narrow limits. This is specially necessary in the thinly populated mountainous parts of the country, where one coolie—not improbably a grandfather superannuated from regular work, or possibly a buxom lass,—is often the sole means of transport that a village can supply, all the horses being generally with their masters miles away in the mountains.

It is always best to avoid large boxes and portmanteaus, and to divide the luggage into two or three smaller pieces for convenience in piling on a coolie's hod, or for balancing the two sides of a pack-horse's load. The Japanese wicker baskets called *yanagi-gori* are much recommended, as cheap, portable, capacious, and contractable. The *yanagi-gori* (often called *kori* for short) consists of an oblong basket, with a second fitting over it to any depth as a cover, and is consequently convenient, not only for clothes and books, but for provisions, since the size of the basket can be diminished as the stores are consumed, without any empty space being left for the remaining articles to rattle about in. A pair of these *yanagi-gori*—one for personal effects, the other for provisions—should suffice to him who intends to rough it. They should be provided with a large wrapper of oil-paper (*abura-kami*) against the rain, and fastened either with cords which can be procured anywhere, or with stout leather straps.

As to Japanese roads, no general opinion can be expressed. Sometimes excellent when first made, they are often kept in insufficient repair. Travellers must therefore not be astonished if they come across roads, which, though mentioned in this work as good for jinrikishas, have become almost impassable even for foot passengers—the result of a single season of floods or typhoons. The changes in this respect are in proportion to the violence of the Japanese climate. It is furthermore probable that the distances given in our itineraries differ slightly in some cases from the actual truth, notwithstanding all the care taken to obtain information as accurate as possible. It is hoped, however, that such discrepancies will never be so great as seriously to affect the traveller's plans. An apparent error of $\frac{1}{4}$ mile will occasionally be observed in the total mileage of the itineraries. This arises from the fact that, the mileage of each stage of a journey being given only within $\frac{1}{4}$ mile of the actual distance, the fractional errors thus arising, though balanced and allowed for as carefully as possible, sometimes unavoidably accumulate. On the other hand, the so-called total mileage is obtained, not by adding up the mileage column, but by direct calculation (also within $\frac{1}{4}$ mile) of the value of the total in *ri* and *chō*.

On the railroads, men desirous of practising economy will find the second class quite good enough, and those who wish to make a near

acquaintance with Japanese life will meet in the second class with far more subject-matter for their investigations. But ladies are advised to travel first class, as smoking is general, and the ways of the Japanese lower middle class with regard to clothing, the management of children, and other matters, are not altogether as our ways. Some lines provide non-smoking second class compartments. There are as yet no sleeping-cars, dining-cars, or *buffets*; but neat little boxes of Japanese food (*bentō*), tea, beer, ice, and cakes are offered for sale at the principal stations by runners from the inns. The Railway Regulations permit holders of tickets for distances of over 50 miles to break their journey at the more important places. Luggage is checked as in the United States, each first-class passenger being allowed to carry 100 lbs. and each second-class passenger 60 lbs. free of charge.

14.—WHERE TO GO AND WHAT TO SEE.

"How long does it take to do Japan?" is a question often asked. If by "doing" Japan, be meant hurrying through its chief sights, the globe-trotter can manage this in three or four weeks by adopting one of the *Outline Tours* given in Sec. 29. He who is bent on more serious observation will not find four months too much; and one who has spent that time rarely fails to come again. Travellers' tastes differ widely. Some come to study a unique civilisation, some come in search of health, some to climb volcanoes, others to investigate a special art or industry. Those who desire to investigate Buddhist temples will find what they want in fullest perfection at Kyōto, at Nara, at Tōkyō, and at Nikkō. The chief shrines of Shintō are at Ise and at Kitsuki in the province of Izumo. Those in search of health and comparative coolness during the summer months, to be obtained without much "roughing," are advised to try Miyanoshita, Nikkō, or Ikao in the Tōkyō district, Arima in the Kōbe district, or (if they come from China, and wish to remain as near home as possible) Unzen in the Nagasaki district. All the above, except Kitsuki, may be safely recommended to ladies. Yezo is specially suited for persons residing in Japan proper, and desiring thorough change of air. At Hakodate they will get sea-bathing, at Sapporo they will get fishing if they go in June or early in July. But Japan is more especially the happy hunting-ground of the lover of the picturesque. With the symmetrical outlines of its volcanoes, with its fantastic rocks, its magnificent timber which somehow, even when growing naturally, produces the impression of having been planted for artistic effect, with its tiny shrines and quaint hostelries constantly placed so as to command vistas that delight the eye, this beautiful land is a fitting abode for the most esthetic of modern peoples. Every variety of scenery, from the gracefully lovely to the ruggedly grand, is here to be found. Of the former character are the neighbourhood of Yokohama (Kamakura, Enoshima, Kanazawa), the whole Hakone district, Fuji and its surrounding ring of lakes, Nikkō, Haruna, the Inland Sea, the Kiso valley, North-Eastern Kyūshū, Matsushima in the North of the Main Island, and many more. Rugged and sublime in their character are the Hida-Etchū range, Koma-ga-take in Kōshū, the whole mass of mountains lying between the rivers Fujikawa and Tenryū-gawa, and the district near the North-Western coast including Mounts Chōkai, Gwassan, and Haguro-san. But the travelling amidst these rough mountains is itself rough in the extreme. None but thoroughly healthy men, inured to

hardship, should attempt it. As for what is called "seeing Japanese life," the best plan is to avoid the Foreign Settlements in the Open Ports. You will see theatres, wrestling, dancing-girls, and the new Japan of European uniforms, political lectures, clubs, colleges, hospitals, and Methodist chapels, in the big cities. The old peasant life still continues almost unchanged in the districts not opened up by railways.

15.—PURCHASES ; OBJECTS OF ART.

Travellers will find the greatest facilities for purchases of every description in the large stores of Yokohama and Kōbe. They will also find much to attract them in Tōkyō, Kyōto, Ōsaka, and Nagasaki. The names of the best shops are given under each of these towns. Though now sometimes sold in large stores, Japanese objects of art are not produced in large workshops. In old days, when the best pieces were made, few masters employed as many as half a dozen workmen in addition to the members of their own family, and *chefs-d'œuvre* often originated in humble dwellings, where perhaps a single artisan laboured in the most primitive style assisted by one or two children. At the present day, foreign influence is causing the spread of Western business methods, extensive manufactures, and splendidly decked out shop-windows, but as yet only in two or three of the larger towns. Even there, the best things must often be sought in narrow lanes. It was also formerly, and is still to some extent, characteristic of the Japanese tradesman and artisan-artist to hesitate to bring out his finest specimens at once. The rule is that several visits are necessary before he will display his choicest articles, and that even then a long time must be spent in bargaining. A few establishments of the more modern sort have fixed prices. This remark also applies to the *Kwankōba*, or bazaars.

Japan is now almost denuded of old curios. Some have found their way into the museums of the country, while priceless collections have crossed the sea to Europe and America. But many of the productions of the present day are eminently beautiful, more especially the embroideries and the *cloisonné*. It is not possible within the limits of a travelling Handbook to enter into a disquisition on Japanese art—its origin, its characteristics, and the great names that adorn its history. A whole library on this subject has come into existence within the last fifteen years, and the views of connoisseurs differ widely even on points of prime importance. We must content ourselves with mentioning the names of certain art-forms unknown in Europe, and for most of which no appropriate English equivalents exist. The objects embodying these art-forms will constantly come under the traveller's notice if he frequents the curio stores. Such are:—

The *Inrō*, a medicine-box in segments, generally made of lacquer. The segments are held together by means of a cord, to one extremity of which a *Netsuke* is often attached.

The *Kakemono* or hanging scroll, generally painted, sometimes embroidered.

The *Kōrō*, or incense-burner, generally in bronze or porcelain.

The *Makimono*, or scroll, not meant to be hung up. It is used chiefly for manuscripts which are often beautifully illustrated.

The *Netsuke*, originally a kind of button for the medicine box, pipe-case, or tobacco-pouch, carved out of wood or ivory. These little articles have since developed into gems of glyptic art.

The *Okimono*, a general name for various small ornaments having no definite use, but intended to be placed in an alcove or on a cabinet.

We may also mention various gear appertaining to the Japanese sword and often cunningly wrought in metals and alloys, of which latter the best known are *Shibu-ichi* and *Shakudō*, both formed of a basis of copper with varying admixtures of silver and gold. Specially noteworthy among these articles are the *Tsuba*, or guard, and the *Menuki*, small ornaments fixed one on each side of the hilt, and held in place by the silk cord which binds together the various parts of the handle.

16.—SHIPMENT OF GOODS.

A reference to the local Directories (or *Hong Lists*, as they are also called) will furnish the names of those firms in Yokohama and Kōbe which make a business of shipping travellers' purchases to Europe, America, and elsewhere. As a rule, too, the foreign firms which deal in curios will undertake to forward anything to destination. Remember, when sending a box for shipment to a shipping firm, to nail it down but slightly, as it will be opened and examined at the Custom-House. The shipping firm should be furnished with a detailed list of the contents and their value, and be requested to see to the box being secured in a more solid manner after examination.

17.—SHOOTING.

The mountainous districts of Japan, especially the Northern portion of the Main Island, shelter plenty of deer and boar, while in Yezo many bears still remain. Duck of various kinds, the green pheasant, quail, woodcock, snipe, and hares, are to be found in the plains and on the lower ranges of hills bordering the flat country, while on somewhat higher ground the copper pheasant has its abode in the thickest cover. Hybrids between the green pheasant and an imported Chinese species are also sometimes met with. The gorgeous golden pheasant is extremely rare. Japan, with its rich plains and hills giving ample shelter to game, should naturally be a good sporting country. It would be still better, if the law protecting birds and animals during the breeding season were consistently enforced. Be this as it may, the foreign sportsman labours under heavy restrictions. The license which he has to obtain at a cost of \$10 yearly, only entitles him to shoot within a radius of 10 *ri* (24½ miles) from the Treaty Ports, and within an irregular boundary of less area round Tōkyō. But the game having been almost exterminated throughout this area, the majority of resident sportsmen have abandoned the field. In the event of existing conditions being replaced by others which will allow foreigners to travel and shoot all over Japan, there will be excellent sport for one provided with good dogs and not afraid of hard walking. Meanwhile, a gun-case is a useless piece of baggage to the foreign visitor.

The shooting season begins on the 15th October, and ends on the 14th March. Shooting licenses may be obtained at the Treaty Ports from the Prefecture (*Kenchō*). Applications by residents in Tōkyō for shooting licenses must in the first instance be made by letter to the Police Bureau (*Keishi-chō*), stating the full name, age, and residence of the applicant, who must afterwards take delivery in person of the license at the Chief Police Office, on being informed that it has been issued.

The applicant has to enter into a written engagement to observe certain regulations, the violation of which involves the forfeiture of the license and the payment of a fine of \$10 more. Shooting beyond Treaty Limits is strictly prohibited.

18.—FISHING.

Locality. Fly-fishing may be said to be confined to that portion of the East Coast of Japan, North of Tōkyō, where the water is sufficiently cold for salmon and trout. In Yezo, the river Yurap on the East Coast, and the Shiribetsu on the West Coast are recommended. Both are in season about June. In former years good trout fishing was obtainable near Sapporo in the river Toyohira; but owing to the refuse from the flax-mills being allowed to discharge into the stream, only few fish now run past it. Most of the other rivers of Yezo and of the Northern provinces of the Main Island contain trout. The lakes of Yezo also abound in *ao-masu* and *ami-masu*, the former a pink, the latter a white-fleshed fish. These take the fly greedily, and are caught up to 2 lbs. in weight. Near Fukuoka in the province of Rikuoku is a good stretch of water, which would probably be best worked by staying at Ichinohe. Further South, near Furusawa and close to the railway, is a fishing river called the Nagagawa, and in the North-West of the Main Island the rivers Iwaki and Noshiro are believed to be worth a visit. Trout are also found in Lakes Biwa and Chūzenji. Fly-fishers may hope for sport during June, July, and the early part of August.

Fish. There are two classes of sporting fish,—the *shake*, or salmon as known in Europe, and the *masu* (*Salmo japonicus*). The *shake* is a full-sized salmon, and ascends the rivers in great quantities during autumn and early winter. All the Northern rivers hold these fish, which in Yezo are so plentiful that they fall an easy prey to crows and bears. Many must weigh as much as 30 lbs. when caught; but they afford no sport to the angler, since, like salmon in other Pacific waters, they neither rise to a fly nor run to a spinning bait. At New Year, the shops in Tōkyō are full of smoked *shake* that have been sent down from the North. Of the *masu* there are several varieties; but all are of the trout or salmon-trout description, and all are sporting fish. The true *masu* run up the rivers from May to August, the time depending on the temperature of the water. These fish are in the best condition at a temperature of from 55° to 65°. They are not taken below 50°. An 8 lb. fish is a large one, the usual size being 5 lbs. or 6 lbs.

Tackle. Ordinary salmon tackle may be used, with flies of medium salmon size and plenty of bright colour, especially orange and yellow. The fly is but rarely taken on the surface, and should therefore be well drowned. A rod of about 16 ft. is the most convenient, as the fish are strong and the pools often large. Wading trousers are useful. Spinning with a spoon-bait or a phantom minnow is often successful. In Lake Chūzenji, the fish are caught during the summer months by trolling from a boat with 60 or 70 yards of line heavily leaded. The bait used is a kind of Colorado spoon, and can be obtained from Nakamura, at Kyōbashi Ginza Itchōme in Tōkyō, where also Japanese lines can be had to supplement the angler's gear for this kind of fishing.

Accommodation. Except in Yezo, fair accommodation can be had almost everywhere. In Yezo one must be prepared for rough quarters, and many districts there are quite uninhabited, so that a tent should form part of the sportsman's outfit if he is to be free in his movements.

19.—MISCELLANEOUS HINTS.

Take plenty of flea-powder or camphor; also, if going off the beaten tracks, take soap, candles, and carbolic acid—the latter to counteract the unpleasant odours that often disturb the comfort of guests in Japanese inns.

Take towels, a pair of sheets, and a pillow, or at least a pillow-case to put on the extemporised pillow which the tea-house people will arrange. Instead of loose sheets, some prefer to sew two sheets together to form a bag which is tied round the sleeper's neck.

Entrust your passport to your guide or servant. This will obviate interruptions from police officers at inconvenient hours.

If your servant seems honest and intelligent, entrust him with money for current expenses. This will save a world of petty bother and vexation as to change, bargaining, and such matters.

If you have much money with you, entrust it to the host of each respectable hotel you stop at, and get his receipt for it.

Start early, and do not insist on travelling after dark. You will thus most easily obtain good coolies or horses for the day's journey. By arriving at your destination before sunset, you will be likely to find the bath as yet unused, and will thus avoid the trouble and delay entailed by the necessity of having other water heated. You will also have a better choice of rooms.

When planning your day's journey, allow an hour for each *ri* to be done on foot, which should be sufficient to cover stoppages and unavoidable delays. Ten *ri* (24½ miles) is considered by the Japanese a proper day's work.

However inconvenient to yourself, never refuse the coolies' request to be allowed to stop for food, as they can do no work on an empty stomach.

The Japanese, whose *grande passion* is bathing, use water at higher temperatures—110°-120° Fahrenheit—than physicians in Europe consider healthful. No one, however, will be injured by taking baths of between 100° and 106° Fahrenheit, unless he has a weak heart or is liable to congestion. Owing to some unexplained peculiarity of the climate, hot baths are found by almost all Europeans in Japan to suit them better than cold. It is advisable to pour hot water over the head from time to time, and strong persons may advantageously end up with a cold douche. The hotter the bath, the greater the impunity with which one may afterwards expose oneself to the cold air. The reason why people at home have come to entertain the notion that hot baths give a chilly reaction, is that they do not take them hot enough, or do not immerse themselves up to the neck. The Japanese have the habit, to us disagreeable, of getting into the same bath, one after another, or even at the same time; but it is a breach of etiquette to discolour the water by the use of soap. They soap themselves outside. The first guest to arrive at an inn has the prior right to the bath. Formerly, promiscuous bathing of the sexes was common; but this is now forbidden by the police regulations.

Massage is much practised in Japan, and is a capital restorative from fatigue after mountain climbing. The services of a blind shampooer (*amma san*) may be obtained at almost every inn.

Never enter a Japanese house with your boots on. The mats take the place of our chairs and sofas. What should we say to a man who trod on our chairs and sofas with his dirty boots?

It is next to impossible to get windows opened at night in Japanese inns. The reason is that it is considered unsafe to leave anything open on account of thieves, and there is a police regulation to enforce closing.

In the event of trouble arising with regard to accommodation, the procuring of coolies, etc., always apply to the police, who are almost invariably polite and serviceable. These officials—for officials they are, however small—must not be insulted by the offer of a tip.

Take visiting cards with you. Japanese with whom you become acquainted will often want to exchange cards.

Above all, be constantly polite and conciliatory in your demeanour towards the people. Whereas the lower classes at home are apt to resent suave manners, and to imagine that he who addresses them politely wishes to deceive them or get something out of them, every Japanese, however humble, expects courtesy, being himself courteous. His courtesy, however, differs from that of the West in not being specially directed towards ladies.

Many travellers irritate the Japanese by talking and acting as if they thought Japan and her customs a sort of peep-show set up for foreigners to gape at. Others run counter to native custom, and nevertheless expect to get things at native prices. They cannot understand why a bill for several dollars should be presented to them for ten minutes' dancing, which perhaps after all has not amused them. The reason for the high charge is quite simple. Japanese do not send for dancing-girls without ordering a dinner at the same time. The dancing is an incident of the dinner, and it is in this dinner that the tea-house proprietor makes his profit. He does not care to have his house invaded at unusual hours by people who take nothing for the good of the house; neither can the dancers get ready on the spur of the moment. Too many foreigners, we fear, give not only trouble and offence, but just cause for indignation by their disregard of propriety, especially in their behaviour towards Japanese women, whose engaging manners and naïve ways they misinterpret. The subject is too delicate to be treated here. We may, however, be permitted to remark in passing that the waitresses at any respectable Japanese inn deserve the same respectful treatment that is accorded to girls in a similar position at home.

Never show any impatience. You will only get stared at or laughed at behind your back, and matters will not move any the quicker in this land where an hour more or less is of no account. The word *tadainma*, which the dictionaries, in their simplicity, render by "immediately," may mean any time between now and Christmas. Storming will not mend matters, when you find (to take one instance out of a hundred) that your jinrikisha coolies wish to stop for a meal just after you have started and have been calculating that you will arrive at such and such a place at such and such an hour. It is best to resign oneself at the beginning, once for all. While waiting patiently, you have an opportunity of studying Japanese life. Neither be moved to anger because you are asked personal questions by casual acquaintances. To ask such questions is the Japanese way of showing kindly interest.

20.—LANGUAGE.

The Japanese language, though extremely difficult to learn correctly, is easy to acquire a smattering of; and even a smattering will add immensely to the pleasure of a tour in the country, by bringing the traveller into personal relations with the people, and by delivering him from the wearisome tutelage of guides and interpreters.

Remember, in pronouncing Japanese, that the consonants are to be sounded approximately as in English, the vowels as in Spanish or Italian, that is to say :—

<i>a</i> as in <i>father</i>	<i>i</i> as in <i>pin</i>
<i>e</i> as in <i>pet</i>	<i>o</i> as in <i>pony</i>
<i>u</i> as in <i>full</i>	

But *i* and *u* are sometimes almost inaudible, and are then marked *ĩ* and *ũ* in the following vocabulary, thus *arimasũ*, “there is;” *wakari-mashĩta*, “I understand.” In diphthongs each vowel retains its original force. Thus :—

<i>ai</i> as in the English word “ <i>sky</i> .”
<i>au</i> as in the English word “ <i>cow</i> .”
<i>ei</i> as in the English word “ <i>hay</i> .”

There is scarcely any tonic accent; in other words, all the syllables are pronounced equally or nearly so. But particular care must be taken to distinguish long *ō* and *ū* from short *o* and *u*. The short vowels are pronounced in a very light, staccato manner. Thus *O tori nasai* means “Please take this;” but *Ō tori nasai* means “Please come (or go, lit. pass) in.”

G is hard as in “give,” never soft as in “gin;” but in Tōkyō and Eastern Japan it sounds like *ng* when in the middle of a word, exactly as in the English words “singer,” “springy” (*not* “sing-ger,” “spring-gy”). *S* is always sharp as in “mouse.” *W* is often omitted after *k* or *g*, as *kashi*, “cake,” for *kwashi*. Be very careful to pronounce double consonants really double, as in Italian; thus, *kite*, “coming;” but *kitte*, “a ticket.”

As in all other languages of the Tartar or Mongolian type, so in Japanese the adjective precedes its noun, and the genitive precedes the nominative. Prepositions follow their noun, and are therefore really “postpositions.” The verb comes at the end of the sentence. There is no distinction between singular and plural, or between the different persons of the verb, and there are no genders. Consequently such phrases as *Kimashĩta ka?* may equally well mean “Has he come?” “Has she come?” or “Have they come?”—for pronouns are very little used, the sense they would convey being generally left to be gathered from the context. Questions are asked by suffixing the particle *ka*, as in the instance just cited. There are no negative adverbs or pronouns, like our English “not,” “never,” “nothing,” etc.; but the tenses of Japanese verbs have negative forms. Though the conjugations are too complicated to be given here in detail, the following specimens of the most useful

tenses, positive and negative, may be of practical utility. The beginner will probably find the Honorific forms the easier to remember. They are in constant use.

PARADIGM OF JAPANESE VERBS.

Present & Certain Future.	{ Plain.	<i>ARU</i>	{ There is <i>or</i>
	{ Honorific.	<i>Arimasu</i>	{ will be.
Past.	{ Plain.	<i>Atta</i>	{ There was.
	{ Honorific.	<i>Arimashita</i>	
Probable Fut.	{ Plain.	<i>Arō or aru darō</i>	{ There probably will
	{ Honorific.	<i>Arimashō</i>	{ be.
Gerund.	{ Plain.	<i>Atte</i>	{ There being, having
	{ Honorific.	<i>Arimashite</i>	{ been.
Neg. Pres.	{ Plain.	<i>Nai</i>	{ There is not <i>or</i>
	{ Honorific.	<i>Arimasen</i>	{ will not be.
Neg. Past.	{ Plain.	<i>Nakatta</i>	{ There was not.
	{ Honorific.	<i>Arimasen deshita</i>	
Improb. Fut.	{ Plain.	<i>Nakarō or Arumai</i>	{ There probably will
	{ Honorific.	<i>Arimasūmai</i>	{ not be.
Present & Certain Future.	{ Plain.	<i>IKU</i>	{ I go <i>or</i>
	{ Honorific.	<i>Ikimasu</i>	{ will go.
Past.	{ Plain.	<i>Itta</i>	{ I went.
	{ Honorific.	<i>Ikimashita</i>	
Probable Fut.	{ Plain.	<i>Ikō or iku darō</i>	{ I shall probably
	{ Honorific.	<i>Ikimashō</i>	{ go.
Gerund.	{ Plain.	<i>Itte</i>	{ Going, having
	{ Honorific.	<i>Ikimashite</i>	{ gone.
Neg. Pres.	{ Plain.	<i>Ikanai</i>	{ I do not <i>or</i>
	{ Honorific.	<i>Ikimasen</i>	{ shall not go.
Neg. Past.	{ Plain.	<i>Ikanakatta</i>	{ I did not go.
	{ Honorific.	<i>Ikimasen deshita</i>	
Improb. Fut.	{ Plain.	<i>Ikumai</i>	{ I shall probably not
	{ Honorific.	<i>Ikimasūmai</i>	{ go.
Present & Certain Future.	{ Plain.	<i>KURU</i>	{ I come <i>or</i>
	{ Honorific.	<i>Kimasu</i>	{ will come.
Past.	{ Plain.	<i>Kita</i>	{ I came.
	{ Honorific.	<i>Kimashita</i>	
Probably Fut.	{ Plain.	<i>Koyō or kuru darō</i>	{ I shall probably
	{ Honorific.	<i>Kimashō</i>	{ come.
Gerund.	{ Plain.	<i>Kite</i>	{ Coming, having
	{ Honorific.	<i>Kimashite</i>	{ come.
Neg. Pres.	{ Plain.	<i>Konai</i>	{ I do not <i>or</i>
	{ Honorific.	<i>Kimasen</i>	{ shall not come.
Neg. Past.	{ Plain.	<i>Konakatta</i>	{ I did not come.
	{ Honorific.	<i>Kimasen deshita</i>	
Improb. Fut.	{ Plain.	<i>Kimai</i>	{ I shall probably not
	{ Honorific.	<i>Kimasūmai</i>	{ come.

Present & Certain Future.	Plain.	<i>SURU</i>	} I do or shall do.
	Honorific.	<i>Shimasū</i>	
Past.	Plain.	<i>Shita</i>	} I did.
	Honorific.	<i>Shimashita</i>	
Probable Fut.	Plain.	<i>Shiyō or suru darō</i>	} I shall probably do.
	Honorific.	<i>Shimashō</i>	
Gerund.	Plain.	<i>Shite</i>	} Doing, having done.
	Honorific.	<i>Shimashite</i>	
Neg. Pres.	Plain.	<i>Shinai</i>	} I do not or shall not do.
	Honorific.	<i>Shimasen</i>	
Neg. Past.	Plain.	<i>Shinakatta</i>	} I did not do.
	Honorific.	<i>Shimasen deshita</i>	
Improb. Fut.	Plain.	<i>Shimai</i>	} I shall probably not do.
	Honorific.	<i>Shimasūmai</i>	

Present & Certain Future.	Plain.	<i>TABERU</i>	} I eat or shall eat.
	Honorific.	<i>Tabemasū</i>	
Past.	Plain.	<i>Tabeta</i>	} I ate.
	Honorific.	<i>Tabemashita</i>	
Probably Fut.	Plain.	<i>Tabeyō or taberu darō</i>	} I shall probably eat.
	Honorific.	<i>Tabemashō</i>	
Gerund.	Plain.	<i>Tabete</i>	} Eating, having eaten.
	Honorific.	<i>Tabemashite</i>	
Neg. Pres.	Plain.	<i>Tabenai</i>	} I do not or shall not eat.
	Honorific.	<i>Tabemasen</i>	
Neg. Past.	Plain.	<i>Tabenakatta</i>	} I did not eat.
	Honorific.	<i>Tabemasen deshita</i>	
Improb. Fut.	Plain.	<i>Tabemai</i>	} I shall probably not eat.
	Honorific.	<i>Tabemasūmai</i>	

Adjectives are conjugated somewhat after the model of *aru* "to be," as *yoroshii* or *yoi*, "it is good;" *yokatta*, "it was, or would have been good;" *yokarō*, "it will probably be good;" *yokunai*, "it is not good;" *yokūte*, "being good;" *yoku nakūte*, "not being good." Similarly *warui*, "is bad;" *warukatta*, "was bad;" *takai* "is dear;" *takakunai*, "not dear;" *muzukashii*, "is difficult;" *muzukashikute*, "being difficult," etc.

The Japanese, like other nations of the Far-East, are much addicted to the use of polite forms of speech. When two equivalents for the same English phrase are given in our list of Useful Sentences, that marked "less polite" should be used only to coolies and others of the lowest class. It will be noticed in numerous examples that our English imperatives are almost always softened down to a polite periphrasis with the word *kudasai*, "please give," "condescend to . . ." Sometimes the final *kudasai* is omitted for brevity's sake, as *To wo shimete kudasai* (lit. "Door shutting condescend"), or more familiarly *To wo shimete*, "Shut the door."

The following Vocabulary of words connected with food and travel, and the Sentences that follow, will be found useful. The interlinear literal translations serve to show which word corresponds to which,—a thing otherwise hopelessly perplexing to the beginner, on account of the wide gulf that separates Japanese from English idiom. Those ambitious

of learning more of the language can provide themselves with Chamberlain's *Handbook of Colloquial Japanese*. Satow and Ishibashi's *English-Japanese Pocket Dictionary* is excellent. Hepburn's *Pocket Dictionary* is to be recommended for Japanese-English.

VOCABULARY.

Aerated water	<i>teppō-mizu</i>	Driver	<i>gyosha</i>
Bag	<i>fukuro</i>	Duck (tame)	<i>ahiru</i>
Baggage	<i>nimotsu</i>	Duck (wild)	<i>kamo</i>
Bar-room	<i>sakaba</i>	Eels	<i>unagi</i>
Bath	<i>furo, o yu</i>	Egg	<i>tamago</i>
Bath-room	<i>furoba</i>	Egg-plant	<i>nasu</i>
Beans	<i>namame</i>	Express train	<i>kyūkō-ressha</i>
Bed	<i>toko</i>	Fair	<i>ennichi</i>
Bed-clothes	<i>yogi, futon</i>	Fan (that shuts)	<i>ōgi, sensu</i>
Bed-room	<i>nema, nebeya</i>	Fan (not shut- ting)	<i>uchiwa</i>
Bedstead	<i>nedai</i>	Feast	<i>gochisō</i>
Beef	<i>gyū-niku, ushi</i>	Ferry	<i>funa-watashi</i>
Beer	<i>biiru</i>	Festival	<i>matsuri</i>
Bell	<i>yobi-gane</i>	Fire	<i>hi</i>
Billiard-room	<i>tama-tsūki-ba</i>	Fish	<i>sakana</i>
Bill of fare	<i>kondate</i>	Flea	<i>nomi</i>
Blanket	<i>furanken, ketto</i>	Food	<i>tabe-mono</i>
Boat	<i>fune</i>	Food (European)	<i>yō-shoku</i>
Boatman	<i>sendō</i>	Fork	<i>niku-sashi</i>
Boots	<i>kutsu</i>	Fowl	<i>tori</i>
Bottle	<i>tokkuri, bin</i>	Fruit	<i>mizu-gwashi</i>
Box	<i>hako</i>	Grapes	<i>budō</i>
Brazier	<i>hibachi</i>	Guide	<i>annai-sha</i>
Bread	<i>pan</i>	Hill	<i>yama</i>
Breakfast	<i>asa-han</i>	Horse	<i>uma</i>
Bridge	<i>hashi</i>	Hotel	<i>yadoya, hoteru</i>
Cabin	<i>heya</i>	House	<i>ie, jinka</i>
Cake	<i>kwashi</i>	Ice	<i>kōri</i>
Candle	<i>rōsoku</i>	Inn	<i>yadoya</i>
Candlestick	<i>teshoku</i>	Island	<i>shima</i>
Carriage	<i>basha</i>	Kitchen	<i>dai-dokoro</i>
Charcoal	<i>sumi</i>	Knife	<i>hōchō</i>
Chicken	<i>niwa-tori, tori</i>	Lake	<i>mizu-umi, kosui</i>
Chopsticks	<i>hashi</i>	Lamp	<i>rampu</i>
Cigar	<i>maki-tabako</i>	Lantern	<i>chōchin</i>
Cigarette	<i>kami-maki</i>	Lemon	<i>yuzu</i>
Coachman	<i>gyosha</i>	Lemonade	<i>ramune</i>
Coal	<i>sekitan</i>	Light	<i>akari</i>
Coffee	<i>kōhi, kahe</i>	Luggage	<i>nimotsu</i>
Consulate	<i>ryōji-kwan</i>	Lunch	<i>hiru-gozen</i>
Coolie	<i>ninsoku</i>	Mat	<i>tatami</i>
Cucumber	<i>ki-uri</i>	Match	<i>tsūkegi, matchi</i>
Curio-shop	<i>dōgu-ya</i>	Matting	<i>goza</i>
Dining-room	<i>shoku-dō</i>	Meat	<i>niku</i>
Dinner (late)	<i>yū-shoku</i>	Melon (musk-)	<i>makuwa-uri</i>
Disinfectant	<i>shūki-dome</i>	Melon (water-)	<i>suikwa</i>
Door	<i>to</i>	Milk	<i>chichi</i>
Downstairs	<i>shūta</i>		

Money	<i>kane, kinsu</i>	Servant	<i>meshi-tsūkae</i>
Mosquito	<i>ka</i>	Ship	<i>fune</i>
Mosquito-net	<i>kaya</i>	Snipe	<i>shigi</i>
Mountain	<i>yama</i>	Soap	<i>shabon</i>
Mustard	<i>karashi</i>	Soup	<i>soppu, tsuyu</i>
Napkin	<i>kūchi-fūki</i>	Soy	<i>shōyu</i>
Oil	<i>abura</i>	Spoon	<i>saji</i>
Oil-paper	<i>abura-kami</i>	Stamp (postage-)	<i>yūbin-gitte, inshi</i>
Omnibus	<i>nori-ai-basha</i>	Station	<i>station, teishaba</i>
Onions	<i>negi</i>	Steamer	<i>jōkisen</i>
Orange	<i>mikan</i>	Stick	<i>tsue</i>
Overcoat	<i>gwaitō, uwagi</i>	Strawberry	<i>ichigo</i>
Oyster	<i>kaki</i>	Street	<i>machi, tōri</i>
Parcel	<i>tsutsumi-mono</i>	Sugar	<i>satō</i>
Parcel post	<i>ko-zutsumi yūbin</i>	Supper	<i>yū-meshi</i>
Pass (between mountains)	<i>tōge</i>	Tea	<i>cha, o cha</i>
Passport	<i>(ryokō) menjō</i>	Tea-house	<i>chaya</i>
Path	<i>nichi</i>	Telegram	<i>dempō</i>
Peach	<i>momo</i>	Telegraph Office	<i>denshin-kyoku</i>
Pear	<i>nashi</i>	Telephone	<i>denwa</i>
Peas	<i>endō-mame</i>	Temple (Budhist)	<i>tera</i>
Pepper	<i>koshō</i>	Temple (Shintō)	<i>yashiro, jinja</i>
Persimmon	<i>kaki</i>	Ticket	<i>kippu</i>
Pheasant	<i>kiji</i>	Ticket (return)	<i>ōhen-gippu</i>
Plum	<i>sumomo, ūme</i>	Tomato	<i>aka-nasu</i>
Policeman	<i>junsu</i>	Toothpick	<i>koyōji</i>
Police-station	<i>kōban</i>	Towel	<i>te-nugui</i>
Portmanteau	<i>kaban</i>	Town	<i>machi</i>
Post-office	<i>yūbin-kyoku</i>	Train	<i>kisha</i>
Potatoes	<i>imo</i>	Train (first)	<i>ichiban-gisha</i>
Potatoes (sweet)	<i>Satsuma-imo</i>	Train (last)	<i>shimai-gisha</i>
Quail	<i>uzura</i>	Train (express)	<i>kyūkō-ressha</i>
Railway	<i>tetsudō</i>	Tramway	<i>tetsudō-basha</i>
Railway train	<i>kisha</i>	Trout	<i>ai, yamame</i>
Rice (boiled)	<i>meshi, gozen</i>	Tunnel	<i>ana, tonneru</i>
River	<i>kawa</i>	Turnip	<i>kabu</i>
Road	<i>nichi</i>	Umbrella	<i>kasa, kōmori</i>
Road (new)	<i>shindō</i>	Upstairs	<i>nikai</i>
Road (old)	<i>kyūdō</i>	Vegetables	<i>yasai</i>
Room	<i>heya, zashiki</i>	Vinegar	<i>su</i>
Rug	<i>ketto</i>	Waiter!	<i>boy!</i>
Salmon	<i>shake</i>	Waitress!	<i>nesan!</i>
Salmon-trout	<i>masū</i>	Water (cold)	<i>mizu</i>
Salt	<i>shio</i>	Water (hot)	<i>yu, o yu</i>
Sardines	<i>iwashi</i>	Water-closet	<i>benjō, chōzuba</i>
Screen	<i>byōbu</i>	Window	<i>mado</i>
Sea	<i>umi</i>	Wine	<i>budōshu</i>

I	<i>watakushi</i>	We	<i>watakushi-domo</i>
You	<i>anata, omae</i>	You (plur.)	<i>anata-gata</i>
He	<i>ano hito, ano otoko</i>	They	<i>ano hito-tachi</i>
She	<i>ano hito, ano onna</i>	This	<i>kore</i>
It	<i>sore, are</i>	That	<i>sore, are</i>

1	一	<i>hitotsu</i>	or <i>ichi</i>
2	二	<i>fütatsu</i>	„ <i>ni</i>
3	三	<i>mitsu</i>	„ <i>san</i>
4	四	<i>yotsu</i>	„ <i>shi</i>
5	五	<i>itsütsu</i>	„ <i>go</i>
6	六	<i>mutsu</i>	„ <i>roku</i>
7	七	<i>nanatsu</i>	„ <i>shichi</i>
8	八	<i>yatsu</i>	„ <i>hachi</i>
9	九	<i>kokonotsu</i>	„ <i>ku</i>
10	十	<i>tō</i>	„ <i>jū</i>
11	十一	<i>jū-ichi</i>	
12	十二	<i>jū-ni</i>	
13	十三	<i>jū-san</i>	
14	十四	<i>jū-shi</i>	
15	十五	<i>jū-go</i>	

No. 1	<i>ichi-ban</i>
No. 2	<i>ni-ban</i>
No. 3	<i>san-ban</i>
No. 4	<i>yo-ban</i>
No. 5	<i>go-ban</i>

\$1—*ichi-en*

10 cents	— <i>jis-sen</i>
20 cents	— <i>ni-jis-sen</i>
30 cents	— <i>san-jis-sen</i>

16	十六	<i>jū-roku</i>
17	十七	<i>jū-shichi</i>
18	十八	<i>jū-hachi</i>
19	十九	<i>jū-ku</i>
20	二十	<i>ni-jū</i>
21	二十一	<i>ni-jū-ichi</i>
22	二十二	<i>ni-jū-ni</i>
30	三十	<i>san-jū</i>
40	四十	<i>shi-jū</i>
50	五十	<i>go-jū</i>
60	六十	<i>roku-jū</i>
70	七十	<i>shichi-jū</i>
80	八十	<i>hachi-jū</i>
90	九十	<i>ku-jū</i>
100	百	<i>hyaku</i>

1 o'clock	<i>ichi-ji</i>
2 „	<i>ni-ji</i>
3 „	<i>san-ji</i>
4 „	<i>yo-ji</i>
5 „	<i>go-ji</i>

\$2—*ni-en*

1st class	— <i>jōtō</i>
2nd class	— <i>chūtō</i>
3rd class	— <i>katō</i>

Many of our words have no Japanese equivalents, because the things for which they stand are not commonly known in Japan. Such are, for instance, *jam*, *lamb*, *tin-opener*. The following are examples of Japanese words for which there are no exact English equivalents:

Bentō, lunch carried with one.

Bentō-bako, a box to hold such lunch.

Bettō, a running groom.

Kago, a kind of basket or litter in which travellers are carried.

Yanagi-gori, a useful sort of trunk made of wicker-work.

Kyahan, a kind of gaiters.

USEFUL SENTENCES.

I.

MISCELLANEOUS.

How do you do?

Konnichi wa!
To-day as for

Good morning.

O hayō.
Honourably early

It is fine weather to-day.

Konnichi wa, yoi tenki de
To-day as for, good weather by
gozaimasū.
is

It is hot to-day.

O *atsū gozaimasū.*
Honourably hot augustly-is

It is cold to-day.

O *samū gozaimasū.*

(The above weather remarks almost amount to greetings.)

Good evening.

Komban wa!
This evening as for

Good night.

O *yasumi nasai.*
Honourably resting deign

Goodbye.

Sayōnara.

Thank you.

Arigatō.

Pray don't mention it.

Dō itashimashite!
How having done

That is so (=English "yes").

Sayō de gozaimasū.
So by is

„ (less polite).

Sō desū, or Sō da.
So is So is

Is that so?

Sō desū ka?

That is not so.

Sō ja nai.
So by isn't

Isn't that so?

Sō ja nai ka?

Is that all right? (polite)

Yoroshū gozaimasū ka?
Good is ?

„ (less polite).

Yoroshii ka?

That is all right.

Yoroshū gozaimasū; or Yoroshii.

Is it this?

Kore desū ka?
This is ?

It is this.

Kore desū.

It isn't this.

Kore ja nai.
This by is n't

Do you understand?

Wakarimashita ka?
Have understood ?

I understand.

Wakarimashita.

I don't understand.

Wakarimasen.

Please come here.

Oide nasai.
Honourable exit deign

Come in.

O *hairi nasai.*
Honourable entering deign

Please sit down.

Dōzo o kake nasai.
Please honourably to place deign

Please come again.

Mata irasshai.
Again come (honorific verb)

Please excuse me.

Gomen nasai.
August excuse deign

Allow me to congratulate you.

O *medetō gozaimasū.*
Honourably congratulatory is

That is plenty.

No, thank you.

} *Mō takūsan.*
} Already plenty

What shall we do ?

Dō shimashō ?

How shall do

What is it ?

Nan desū ka ?

What is ?

What is this ?

Kore wa, nan desū ka ?

This as for, what is ?

Please show me.

Misete kudasai.

Showing condescend

Please let me know.

Shirashite kudasai.

Informing condescend

Just let me look.

Chotto haiken

Just respectful glance

Please go and ask.

Kiite kudasai.

Asking condescend

You had better go and ask.

Kiite kuru ga ii.

Hearing to-come (nom.) good

Just go and see.

Chotto mite kite kudasai.

Just looking coming condescend

Is that all right ?

Sore de yoroshii ka ?

That by, good ?

Don't do that.

Sō shūcha ikenai.

So as for doing, can't go

That won't do.

Sore ja ikemasen.

That by, can't go

Why do you do such things ?

Naze sonna koto suru ka ?

Why such things do ?

Please take care.

Ki wo tsūkete kudasai.

Spirit (accus.) fixing condescend

Where is it ?

Doko desū ka ?

Where is ?

Who is it ?

Dare desū ka

When is it ?

Itsu desū ka ?

Where is it from ?

Doko kara desū ka ?

What o'clock is it ?

Nan-doki desū ka ?

What-hour is ?

Is this all ?

Kore dake desū ka ?

This only is ?

I don't know.

Shirimasen (Shiranai less polite).

He says he doesn't know.

Shirimasen to iimasū.

Knows-not that says

Wait a little.

Sūkoshi mate.

Little wait

Go quickly.

Hayaku! hayaku!

Quickly quickly

That is no good, or That won't do.

Sore wa, dame desū.

That as for, useless is

Which is yours ?

Dochi ga anata no desū ka ?

Which (nom.) you of is ?

This is mine.

Kore ga watakushi no desu.
This (nom.) me of is.

Who is that?

Ano hito wa, dare desu ka?
That person as for, who is ?

What is his name?

Ano hito no na wa, nan to imasu ka?
That person of name as for, what that say ?

That is enough.

Mō yoroshii.
Already good

Oh, what a bother!

Komatta mon' da, ne!
Troubled thing is isn't-it.

Don't make such a row!

Yakamashii!
Noisy.

Don't bother so!

Urusai! urusai!
Troublesome troublesome.

What a horrid smell!

Kūsai! kūsai!
Smelly smelly.

Please leave off.

Don't do that.

} *O yoshi nasai.*
Honourably abstaining deign.

It can't be helped.

Shikata ga nai.
Doing manner (nom.) isn't.

As quickly as possible.

Narutake isoide.
As...as possible hurrying.

As early as possible.

Narutake hayaku.
As...as possible quickly.

Is anything the matter?

Dō ka shimashita ka?
Somehow has done ?

Which is the best?

Dochi ga yoroshii?
Which (nom.) good.

How much for one?

Hitotsu ikura?
One how much

How much per *ri* (2½ miles)?

Ichī-ri ikura?
One *ri* how much

How much per head?

Hitori-mae ikura?
One person front how much

What is the charge per *ri*?

Ichī-ri ikura no wari desu ka?
One-*ri* how much of proportion is ?

I don't want that.

Are wa, irimasen.
That as for, enters not.

This is the one I want.

Kono hō ga irimasu.
This side (nom.) enters

It doesn't matter.

Don't trouble about it.

} *Kamaimasen.*
Matters not

What a pity!

Oshii koto desu, ne!
Regrettable fact is isn't-it.

I don't want to go.

Ikitaku nai.
Wanting to go am not.

I don't want to eat.

Tabetaku nai.
Wanting to eat am not

I have none at all.

Sūkoshi mo nai.
Little even isn't

Has nobody come?

Dare mo konai ka?
Anybody comes not ?

II.

AT AN INN.

Which is the best inn?

Yado wa, nani-ya ga
Hotel as for, what house (nom.)
yoroshii ka?
good ?

Have you any rooms?

Zashiki wa, arimasu ka?
Room as for, is ?

Have you any beer?

Biiru wa, arimasu ka?

This room will do.

Kono zashiki de yoroshii.
This room by, good

Can you give us European food?

Yō-shoku ga dekimasu ka?
Sea-food (nom.) eventuates ?

I suppose you haven't bedsteads,
have you?

Nedai wa, arimasu mai, ne?
Bedstead as for, probably is not, eh?

I don't want a bedstead.

Nedai wa irimasen.
Bedstead as for, enters not

Are there any mosquitoes here?

Kono hen wa, ka
This neighbourhood as for, mosquito
ga imasu ka?
(nom.) dwells ?

It is dreadfully hot.

Atsūkute shiyō ga nai.
Hot being way of doing (nom.) isn't.

Please open the paper slides.

Shōji wo akete kudasai.
Paper slide (accus.) opening condescend

Please shut the window.

Mado wo shimete kudasai.
Window (accus.) shutting condescend

Bring some hot water.

O yu wo motte koi.
Honourable hot water (accus.) bearing
come

Bring some cold water.

Mizu motte koi.
Cold water bearing come

Where is the W. C.?

Benjō wa, dochira desu?
W. C. as for, where is

Please show me the way.

Chotto annai shite kudasai.
Just guide doing condescend

Please bring a candle.

Rōsoku wo, motte kite kudasai.
Candle (accus.) carrying coming
condescend

Is the bath ready?

Furo ga dekimashita ka?
Bath (nom.) has eventuated ?

It is not ready yet.

Mada dekimasen.

Still eventuates not

Isn't it ready yet?

Mada dekimasen ka?

When will it be ready?

Itsu dekimasu ka?

When eventuates ?

Please let me know when it is ready.

Dekimashitara, shirashite
When shall have eventuated informing
kudasai.
condescend

All right, Sir.

Kashikomarimashita. (Said only)
Have been reverential
to superiors).

Please buy me five 10 cent postage-stamps.

Jis-sen no yūbin-gitte go-mai
Ten cents of postage-stamp five pieces
katte kite kusadai.
buying coming condescend

And then please take these things away.

Sore kara, kore wo sage
That from, this (accus.) lowering
kudasai.
condescend

Have the things come from the wash?

Sentaku-mono ga dekita
Wash-things (nom.) have eventuated
ka?
?

I am thirsty.

Nodo ga kawakimashita.
Throat (nom.) has dried

Give me a glass of water.

Mizu wo ippai.
Water (accus.) one-full

Please give me some more.

Motto kudasai.
More condescend

I am hungry.

O naka ga
Honourable inside (nom.)
sukimashita.
has become empty

I want something to eat.

Nani ka tabetai.
Something want to eat

Please get it ready quickly.

O shōtaku wo hayaku
Honorable preparations (accus.) quickly
dōka.
please

Anything will do.

Nan de mo yoroshii.
What by even good

And then please lay down the bedding.

Sore kara, toko shiite kudasai.
That from, bed spreading condescend

Please let me have more quilts.

Futon wo, motto shiite
Quilt (accus.) more spreading
kudasai.
condescend

There is a hole in the mosquito-net.

Kaya ni, ana ga arimasu.
Mosquito-net in, hole (nom.) is

I want to get shaved. Is there a barber here?

Hige wo sotto moraitai
Beard (accus.) shaving want to receive
ga, koko ni tokoya ga
whereas, here in barber (nom.)
arimasu ka?
is ?

There is.

Gozaimasu (more polite than *Arimasu*).

Then send for him.

Sonnara, yonde koi.
If so, calling come

I feel unwell.

Kagen ga warui.
Feelings (nom.) bad

Is there a doctor here?

Koko ni isha ga orimasu
Here in doctor (nom.) dwells
ka?
?

Please call my "boy."

Watakushi no boy wo yonde
I of boy (accus.) calling
kudasai.
condescend

Please hurry him up.

Saisoku shite kudasai.
Urgency doing condescend

Please lend a hand here.

Te wo kashite kudasai.
Hand (accus.) lending condescend.

Please post these (letters).

Kono yubin wo dashite
This post (accus.) putting forth
kudasai.
condescend

Please light the lights.

Akari wo tsukete kudasai.
Light (accus.) fixing condescend

I start at 7 o'clock to-morrow morning.

Myō-asa shichi-ji ni
To-morrow morning seven-hours at,
shuttatsu shimasu.
departure do

As I am starting early to-morrow, please wake me early.

Myō-asa hayaku tatsu
To-morrow morning early start
kara, hayaku okoshite kudasai.
because, early rousing con-
descend

I want to be called at $\frac{1}{2}$ past 5.

Go-ji-han ni okoshite morai-
Five-hours-half at, rousing want-to-
tai
obtain

I am going by the first train in the morning.

Ichi-ban-gisha de ikimasu.
One-number-train by, go

At what o'clock does the first train start?

Ichi-ban-gisha wa nan-ji desu?
One-number-train as for, what-hour is.

Please engage two coolies.

Ninsoku futari tanonde
Coolie two people requesting
kudasai.
condescend

Please bring the bill.	<i>Dōka,</i> <i>kanjō-gaki</i> <i>wo</i> (<i>motte</i> Please bill-writing (accus.) carrying <i>kite</i> <i>kudasai</i>). coming condescend
Please to accept this small sum as tea-money.	<i>Kore wa,</i> <i>sūkoshi</i> <i>desu ga,—</i> This as for, little is although,— <i>o</i> <i>chadai</i> <i>desū.</i> honourable tea-price is
Many thanks for the trouble you have taken.	<i>Ōki-ni</i> <i>o</i> <i>sewa</i> <i>ni</i> Greatly honourable help to <i>narimashita.</i> have become
Is the luggage ready?	<i>Nimotsu</i> <i>no</i> <i>shītaku</i> <i>wa,</i> Luggage of preparation as for, <i>yoroshii ka?</i> good ?
Is nothing forgotten?	<i>Wasure-mono</i> <i>wa</i> <i>nai ka?</i> Forgotten-things as for, aren't ?
Please order the jinrikishas.	<i>Kuruma</i> <i>no</i> <i>shītaku</i> <i>wo,</i> Jinrikisha of preparation (accus.) <i>shīte</i> <i>kudasai.</i> doing condescend
We will start as soon as everything is ready.	<i>Shītaku</i> <i>shidai,</i> <i>de-kakemashō.</i> Preparation according, will go forth
We must not be late.	<i>Osoku</i> <i>naru</i> <i>to</i> <i>ikenai.</i> Late become if, can't go

III.

SHOPPING.

I think I'll go out shopping.	<i>Kai-mono</i> <i>ni</i> <i>de-kakemashō.</i> Purchases to will probably go out
How much is it?	<i>Ikura</i> <i>desū?</i> How much is
That is too dear.	<i>Sore</i> <i>wa</i> <i>takai.</i> That as for, dear
You must go down a little in price.	<i>Sūkoshi</i> <i>o</i> <i>make</i> <i>nasai.</i> Little honourably cheapening deign
Haven't you any a little cheaper?	<i>Mō</i> <i>chitto</i> <i>yasui</i> <i>no</i> <i>ga</i> Still little cheap ones (nom.) <i>nai</i> <i>ka?</i> aren't ?
How much does it all come to?	<i>Mina</i> <i>de,</i> <i>ikura</i> <i>ni</i> <i>narimasū</i> All by how much to becomes <i>ka?</i> ?
Have you change for a dollar?	<i>Ichī-en</i> <i>no</i> <i>tsuri</i> <i>wa,</i> One-dollar of change as for <i>arimasū ka?</i> is ?
Please send them to the hotel.	<i>Yado</i> <i>ye</i> <i>todokete</i> <i>kudasai.</i> Hotel to forwarding condescend.

IV.

ON THE ROAD.

Which is the way to Kiga?

Kiga ye iku michi wa,
Kiga to goes road as for,
dochira de gozaimasū?
which by is

Please tell me the way.

Michi wo oshiete kudasai.
Road (accus.) teaching condescend

Go straight on.

Massugu oide nasai.
Straight honourable exit deign

Where is the telegraph office?

Denshin-kyoku wa, dochira
Telegraph office as for, where
desū ka?
is ?

Where is the ticket-office?

Kippu wo uru tokoro wa,
Ticket (accus.) sell place as for,
doko desū ka?
where is ?

(Give me) one 1st class ticket to Nikkō.

Nikkō made, jōtō ichi-
Nikko till, superior class one-
mai.
piece

(Please book) this luggage for Nikkō.

Kore dake no nimotsu wo,
This only of luggage (accus.)
Nikkō made.
Nikko till

How many hours does it take to get to Nagoya?

Nagoya made, nan-ji-kan
Nagoya till, what-hour-space
kakarimasū?
lasts?

I mean to spend the night at Nagoya.

Nagoya de, ippaku
Nagoya at, one-night's lodging
suru tsumori desū.
do intention is

When does the train for Nikkō start?

Nikkō-yuki no ki-ha wa,
Nikko going of train as for,
nan-doki ni demasū ka?
what hour at issues ?

Where do we change trains?

Doko de nori-kaemasū ka?
Where at ride-change ?

I will rest a little.

Sūkoshi yasumimashō.
Little will probably rest

What is the name of that mountain?

Ano yama wa, nan to
That mountain as for, what that
imasū ka?
say ?

What is this place called?

Koko wa, nan to iū
Here as for, what that say
tokoro desū ka?
place is ?

Is this a Buddhist or a Shintō temple ?

Kore wa, tera desū
This as for, Buddh. temple is
ka? yashiro desū ka?
? Sh. temple is ?

How far is it from here to the next town ?

Koko kara, saki no shūku
Here from, front of post-town
made, ri-sū wa dono
till, mile-number as for, what
kurai desū?
about is

I will lie down a bit, as I feel seasick.

Fune ni yomashita kara,
Ship in have-got-tipsy because,
chotto nemashō.
little will-lie

21.—THE SHINTŌ RELIGION.

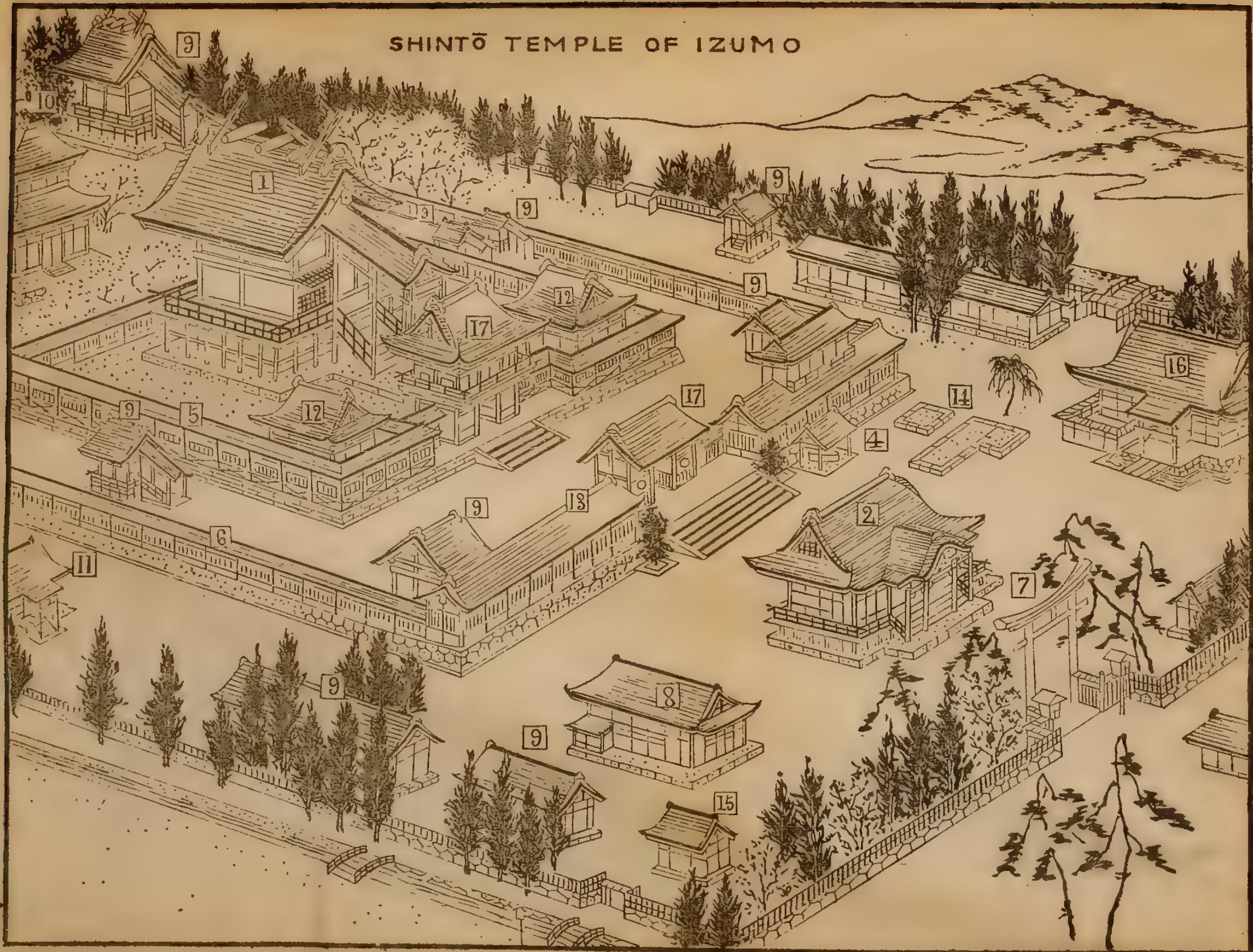
The Japanese have two religions, Shintō and Buddhism—the former indigenous, the latter imported from India viâ China and Korea; but it must not be supposed that the nation is therefore divided into two distinct sections, each professing to observe one of these exclusively. On the contrary, the two are so thoroughly interfused in practice, that the number of pure Shintoists and pure Buddhists must be extremely small. The only exception is afforded by the province of Satsuma, from which the Buddhist priesthood has been excluded ever since some of their number betrayed the local chieftain into the hands of Hideyoshi. Every Japanese from his birth is placed by his parents under the protection of some Shintō deity, whose foster-child he becomes, while the funeral rites are conducted, with few exceptions, according to the ceremonial of the Buddhist sect to which his family belongs. It is only in recent years that burial according to the ancient ritual of the Shintoists has been revived, after almost total disuse during some twelve centuries. This apparently anomalous condition of things is to be explained by the fact that the Shintō religion demands little more of its adherents than a visit to the local temple on the occasion of the annual festival, and does not profess to teach any theory of the destiny of man, or of moral duty, thus leaving the greater part of the field free to the priests of Buddha, with their apparatus of theological dogma aided by splendid rites and gorgeous decorations. Multitudinous as are its own deities, Buddhism found no difficulty in receiving those of the indigenous belief into its pantheon, this catholicity having been previously displayed with regard to Hindoo deities and other mythological beings. In most cases it was pretended that the native Shintō gods (*Kami*) were merely avatars of some Buddhist deity (*Hotoke*); and thus it was possible for those who became converts to the foreign doctrine to continue to believe in and offer up prayers to their ancient gods as before.

Shintō is a compound of nature-worship and ancestor-worship. It has gods and goddesses of the wind, the ocean, fire, food, and pestilence, of mountains and rivers, of certain special mountains, certain rivers, certain trees, certain temples,—eight hundred myriads of deities in all. Chief among these is Ama-terasu, the radiant Goddess of the Sun, born from the left eye of Izanagi, the Creator of Japan, while from his right eye was produced the God of the Moon, and from his nose the violent God Susa-no-o, who subjected his sister to various indignities and was chastised accordingly. The Sun-Goddess was the

SHINTO TEMPLE OMUS



SHINTŌ TEMPLE OF IZUMO



ancestress of the line of heaven-descended Mikados, who have reigned in unbroken succession from the beginning of the world, and are themselves gods upon earth. Hence the Sun-Goddess is honoured above all the rest, her shrine at Ise being the Mecca of Japan. Other shrines hold other gods, the deified ghosts of princes and heroes of old, some commanding a wide popularity, others known only to narrow local fame, most of them tended by hereditary families of priests believed to be lineal descendants either of the god himself or of his chief servant. From time to time new names are added to the pantheon. The present reign has witnessed several instances of such apotheosis.

Shintō has scarcely any regular services in which the people take part, and its priests (*kannushi*) are not distinguishable by their appearance from ordinary laymen. Only when engaged in offering the morning and evening sacrifices do they wear a peculiar dress, which consists of a long loose gown with wide sleeves, fastened at the waist with a girdle, and sometimes a black cap bound round the head with a broad white fillet. The priests are not bound by any vows of celibacy, and are free to adopt another career whenever they choose. At some temples young girls fill the office of priestesses; but their duties do not extend beyond the performance of the pantomimic dances known as *kagura*, and assistance in the presentation of the daily offerings. They likewise are under no vows, and marry as a matter of course. The services consist in the presentation of offerings of rice, fish, fruits, vegetables, the flesh of game, animals, and rice-beer, and in the recital of certain formal addresses, partly laudatory and partly in the nature of petitions. The style of composition employed is that of a very remote period, and would not be comprehended by the common people, even if the latter were in the habit of taking any part in the ritual. With moral teaching Shintō does not profess to concern itself. "Follow your natural impulses, and obey the Mikado's decrees:"—such is the sum of its theory of human duty. The sermon forms no part of its institutions, nor are the rewards and punishments of a future life used as incentives to right conduct. The continued existence of the dead is believed in, but whether it is a condition of joy or pain is nowhere revealed.

Shintō is a Chinese word, meaning the "Way of the Gods," and was first adopted after the introduction of Buddhism to distinguish the native beliefs and practices from those of the Indian religion.

The architecture of Shintō temples is extremely simple, and the material used is plain white wood with a thatch of chamæcyparis bark. The annexed plan of the Great Temple of Izumo (*Izumo no Ō-yashiro*), taken from a native drawing sold to pilgrims, and printed on Japanese paper, will serve to exemplify this style of architecture. Few Shintō temples, however, are quite so elaborate as this, the second holiest in the Empire. We find then:—

1. The Main Shrine (*honsha* or *honden*), which is divided into two chambers. The rear chamber contains the emblem of the god (*mi tama-shiro*)—a mirror, a sword, a curious stone, or some other object—and is always kept closed, while in the antechamber stands a wand from which depend strips of white paper (*gohei*) intended to represent the cloth offerings of ancient times. The mirror which is seen in front of not a few temples was borrowed from the Shingon sect of Buddhists, and has nothing to do with the Shintō Sun-Goddess, as is often supposed.

2. An Oratory (*haiden*) in front of the main building, with which it is sometimes, but not in the case of the Izumo temple, connected by

3. A Corridor or Gallery (*ai-no-ma*). A gong often hangs over the entrance of the Oratory, for the worshipper to attract the attention of the god, and beneath stands a large box to receive contributions.

4. A Cistern (*mi tarashi*), at which to wash the hands before prayer.

5. A low Wall, or rather Fence (*tama-gaki*, lit. jewel hedge), enclosing the chief temple buildings.

6. A second Enclosing Fence, often made of boards and therefore termed *ita-gaki*.

7. A peculiar Gateway (*torii*) at the entrance to the grounds. Sometimes there are several of these gateways. Their origin and signification are alike unknown.

8. A Temple Office (*shamusho*), where the business of the temple is transacted, and where some of the priests often reside.

9. Secondary Shrines (*sessha* or *massha*) scattered about the grounds, and dedicated not to the deity worshipped at the main shrine, but to other members of the crowded pantheon.

10. A Library (*bunko*). This item is generally absent.

11. A Treasure-house (*hōzō*).

12. One or more Places for Offerings (*shinsenjō*).

13. A Gallery (*kwairō*).

14. A Dancing-stage (*bugaku-dai*). A more usual form of this is the *kagura-dō*, or stage for the performance of the *kagura*, an ancient symbolic dance.

15. A Stable in which is kept the Sacred Horse (*jimme*), usually an albino.

16. An Assembly Hall. This is generally missing.

17. Gates.

Frequently there is some object of minor sanctity, such as a holy well or stone, the image of the bull on which the god Tenjin rode, etc.

The curiously projecting ends of the rafters on the roof of the *honsha* are termed *chigi*. The cigar-shaped logs are termed *katsuogi*. Both these ornaments are derived from the architecture of the primitive Japanese hut, the *katsuogi* having anciently served to keep in place the two trunks forming the ridge of the roof. The temple grounds are usually surrounded by a grove of trees, the most common among which is the cryptomeria, a useful timber tree. These plantations were originally intended to supply materials for the repair or re-erection of the buildings; but in many cases their great antiquity causes a sacred character to be attributed to the older trees, which are surrounded by a fillet of straw rope, as if to show that they are tenanted by a divine spirit.

The two figures with bows and arrows, seated in niches right and left of the gate to keep guard over the approach to the temple, are called *Zuijin*, or "attendants," more popularly *Ya-daijin*, or "ministers with arrows." The stone figures of dogs—or lions, as some suppose them to be—which are often found in temple grounds, are called *Ama-inu* and *Koma-inu*, lit. "the Heavenly Dog" and "the Korean Dog." They are credited with the power of driving off demons.

22.—RYŌBU SHINTŌ.

The doctrines of metempsychosis and universal perfectibility taught by Buddhism naturally made it tolerant of other creeds, and willing to afford hospitality to their gods in its own pantheon. Hence the early Buddhist teachers of the Japanese nation were led to regard the aboriginal Shintō

gods and goddesses as incarnations or avatars—the Japanese term is *gongen*, signifying literally “temporary manifestations”—of some of the many myriads of Buddhas. Thus was formed a mixed system, called *Eyōbu Shintō* or *Shin-Butsu Konkō* which lasted throughout the Middle Ages. For a thousand years the service of most of the Shintō temples, except Ise and Izumo, was performed by Buddhist priests, and the temple architecture was deeply affected by Buddhist (that is, Indian) principles,—witness the elaborate carvings, the form of the two-storied *sammon*, or outer gate, and even the pagoda itself, which, though essentially Buddhist, was found in the most popular Shintō shrines. In several cases, for instance Kōmpira and Hachiman, the so-called Shintō deities worshipped were probably unknown in pre-Buddhist ages, and owed their origin to priestly ingenuity. This curious state of things began to totter more than a century ago, under the attacks of a school of enthusiastically patriotic literati who revived the ancient traditions of “pure Shintō.” When the revolution of 1868 occurred, and restored the Mikado’s authority, these old traditions, amongst which the divine right of the sovereign was one of the most important, became paramount. It was for a time hoped that Buddhism might be suppressed, and Shintō established as the sole national religion; but the extreme party was in the end not allowed to have its way. The reform was limited to the complete separation of the two religions, and the Buddhist priests were expelled from the Shintō temples, which they had so long “contaminated” by their sway. All buildings, such as pagodas, belfries, and richly decorated shrines, that did not properly belong to the Shintō establishment were removed, many precious structures being thus destroyed by “purifying” zeal. In consequence of all this, the modern visitor to Japan loses much that delighted the eyes of those who came twenty years ago. To quote but a single example, the temple of Hachiman at Kamakura has been despoiled of its chief beauty. On the other hand, he has better opportunities for familiarising himself with the style of “pure Shintō,” which, if severely simple, is at least unique in the world.

23.—JAPANESE BUDDHISM.

Buddhism, in its Chinese form, first entered Japan viâ Korea in the 6th century of the Christian era, the first Japanese pagoda having been erected about A.D. 584 by one Soga-no-Iname. The Constantine of Japanese Buddhism was Shōtoku Taishi, prince regent under the Empress Suiko (A.D. 593-621), from whose time many of the most celebrated temples date. Thenceforward, though Shintō was never entirely suppressed, Buddhism became for centuries the popular national religion, appealing as it did to the deepest instincts of the human heart, both by its doctrine and by its ritual, in a way which Shintō could never emulate. Buddhism was adopted by the very Mikados, descendants of the Shintō Goddess of the Sun. During the 6th, 7th, and 8th centuries, Korean and Chinese monks and nuns visited Japan for purposes of proselytism, much as Christian missionaries visit it to-day. From the 8th century onwards, it became more usual for the Japanese monks to visit China, in order to study the doctrines of the best-accredited teachers at the fountain-head. From these historical circumstances results the general adhesion of the Japanese Buddhists to the Chinese, Northern, or “Greater Vehicle” school of that religion (Sanskrit, *Mahāyāna*; Jap. *Daijō*), in whose teachings the simple morality of Southern Buddhism, as practised in Ceylon and Siam,

is overlaid with many mystical and ceremonial observances. It must not be supposed, however, that all Japanese Buddhists agree among themselves. Buddhism was already over a thousand years old when introduced into this archipelago, and Chinese Buddhism, in particular, was split into numerous sects and sub-sects, whose quarrels took new root on Japanese soil. Some of the Chinese sects of that early day still survive. Such are the *Tendai* and the *Shingon*. Others, notably the *Nichiren* and *Shin* sects, are later Japanese developments. The following are the chief denominations existing at the present day:—

Tendai (3 sub-sects).

Shingon (2 sub-sects).

Jōdo (3 sub-sects).

Zen, divided into { *Rinzai* (9 sub-sects).
 Sōtō.
 Ōbaku.

Shin, *Monto* (*Hongwanjū*), or *Ikkō* (10 sub-sects).

Nichiren or *Hokke* (7 sub-sects).

Ji.

Yūzū Nembutsu.

The points in dispute between the various sects are highly metaphysical and technical,—so much so that Mr. Satow, speaking of the *Shingon* sect, asserts that its “whole doctrine is extremely difficult to comprehend, and more difficult to put into intelligible language.” Of another sect he tells us that its “highest truths are considered to be incomprehensible, except to those who have attained to Buddhahship.”*

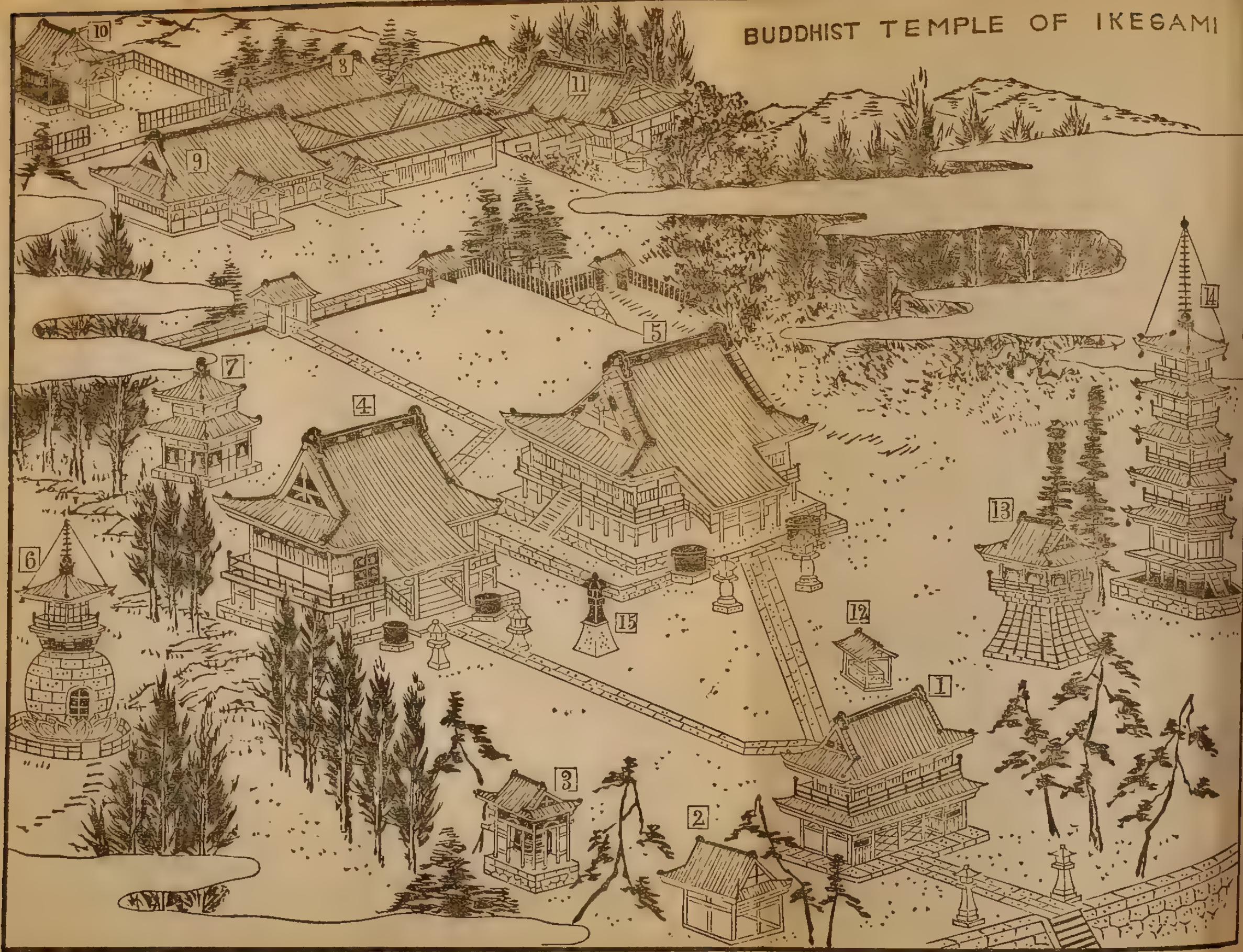
Under these circumstances, the general reader will perhaps do best simply to fix in his mind the following few cardinal facts:—that Buddhism arose in India, some say in the 7th, others in the 11th, century before Christ; that its founder was the Buddha Shaka Muni, a prince of the blood royal, who, disenchanted first of worldly pleasures and then of the austerities which he practised for long years in the Himalayan wilderness under the guidance of the most self-denying anchorites of his time, at length felt dawn on his mind the truth that all happiness

* The following may serve as a specimen of the difficulties to be encountered in this study:—“The doctrine of the sect is compared to a piece of cloth, in which the teaching of Shaka is the warp, and the interpretation or private judgment of the individual, corrected by the opinion of other monks, is the woof. It is held that there is a kind of intuition or perception of truth, called *Shin-nyō*, suggested by the words of scripture, but transcending them in certainty. This is said to be in harmony with the thought of Shaka. The entirety of doctrine, however, results in one central truth, namely that Nirvāna is the final result of existence, a state in which the thinking substance, while remaining individual, is unaffected by anything external, and is consequently devoid of feeling, thought, or passion. To this the name of *Mu-i* (*Asamskṛita*) is given, signifying absolute, unconditioned existence. When this is spoken of as annihilation, it is the annihilation of conditions, not of the substance, that is meant. Pushed to its logical result, this would appear to the ignorant (i.e., the unregenerate) to amount to the same thing as non-existence; but here we are encountered by one of those mysteries which lie at the foundation of all religious belief, and which must be accepted without questioning, if there is to be any spiritual religion at all. A follower of Herbert Spencer would probably object that this is an ‘illegitimate symbolical conception.’

“Ignorant and obtuse minds are to be taught by *hōben*, that is by the presentation of truth under a form suited to their capacity. For superior intellects Shaka, quitting the symbolic teaching appropriate to the vernacular understanding, revealed the truth in itself. Whoever can apprehend the Ten Abstract Truths in their proper order may, after four successive births, attain to perfect Buddhahship, while the inferior intelligence can only arrive at that condition after 100 *Kalpas*, or periods of time transcending calculation.”—(SATOW.)



BUDDHIST TEMPLE OF IKEGAMI



and salvation come from within,—come from the recognition of the impermanence of all phenomena, from the extinction of desire which is at the root of life, life itself being at the root of all sorrow and imperfection. Asceticism still reigned supreme; but it was asceticism rather of the mind than of outward observances, and its ultimate object was absorption into Nirvāna, which some interpret to mean annihilation, while others describe it as a state in which the thinking substance, after numerous transmigrations and progressive sanctification, attains to perfect beatitude in serene tranquillity. Neither in China nor in Japan has practical Buddhism been able to maintain itself at these philosophic heights, but by the aid of *hōben*, or pious devices, the priesthood has played into the hands of popular superstition. Here as elsewhere there have been evolved charms, amulets, pilgrimages, and gorgeous temple services, in which people worship not only the Buddha who was himself an agnostic, but his disciples and even such abstractions as *Amida*, which are mistaken for actual divine personages.

Annexed is the plan of the temple of Hommonji at Ikegami near Tōkyō, which may be regarded as fairly typical of Japanese Buddhist architecture. The roofing of these temples is generally of tiles, forming a contrast to the primitive thatch of their Shintō rivals. The chief features are as follows:

1. The *Sammon*, or two-storied Gate, at the entrance to the temple grounds.
2. The *Ema-dō*, or Ex-voto Hall, also called *Gaku-dō*.
3. The *Shōrō*, or Belfry.
4. The *Hondō*, or Main Temple.
5. The *Soshi-dō*, or Founder's Hall, dedicated to Nichiren the founder of the sect to which this temple belongs.
6. The *Tahō-tō*, or Pagoda-shaped Reliquary containing portions of Nichiren's body.
7. The *Rinzō*, or Revolving Library, holding a complete copy of the Buddhist canon.
8. The *Shoin*, also called *Zashiki*, or Priests' Apartments.
9. The *Kyaku-den*, or Reception Rooms.
10. The *Hōzō*, or Treasure-house.
11. The *Dai-dokoro*, or Kitchen.
12. The *Chōzu-bachi*, or Cistern for washing the hands before worship.
13. The Drum-tower (*Kōro*).
14. The Pagoda (*Go-jū no tō*).
15. Stone Lanterns (*Ishi-dōrō*) presented as offerings.

All temples do not possess a Founder's Hall in addition to the Main Temple, and very few possess a *Tahō-tō* or a *Rinzō*. In the temples of the Monto or Hongwanji sect, which always comprise two chief edifices, the larger of the two unites in itself the functions of Main Temple and Founder's Hall, while the lesser, with which it is connected by a covered gallery, is sometimes specially dedicated to *Amida*, the deity chiefly worshipped by this sect, and is sometimes used for preaching sermons in, whence the name of *Jiki-dō*, or Refectory, alluding to the idea that sermons are food for the soul. A set of Buddhist buildings, with pagoda, belfry, etc., all complete, is often called a *Shichi-dō Garan*. The termination *ji*, which occurs in so many temple names, means "Buddhist

ornament the grounds. Irregularly shaped slabs of stone are much prized by the Japanese, who use them as monumental tablets.

All the famous holy places have subsidiary or representative temples (*utsushi* or *de-bari*) in various parts of the Empire, for the convenience of those worshippers who cannot make the actual pilgrimage. The shrine of the Narita Fudô at Asakusa in Tôkyô is a familiar example.

24.—LIST OF GODS AND GODDESSES.

The following are the most popular deities, Buddhist and Shintô. They are placed together in one list, because throughout Japanese history there has been more or less confusion between the two religions:—

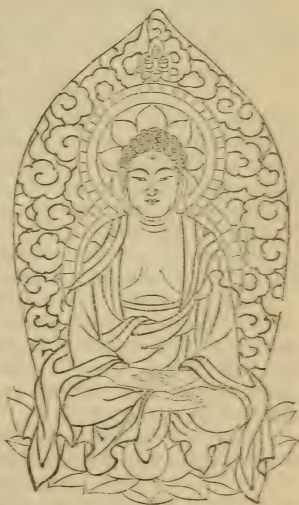
Aizen Myô-ô, a deity represented with a fierce expression, a flaming halo, three eyes, and six arms. Nevertheless he is popularly regarded as the God of Love. Anderson describes him as “a transformation of Atchalâ the Insatiable.”

Ama-terasu, lit. “the Heaven-Shiner,” that is, the Sun-Goddess. Born from the left eye of the Creator Izanagi, when the latter was performing his ablutions on returning from a visit to his dead wife Izanami in Hades, the Sun-Goddess was herself the ancestress of the Imperial Family of Japan. The most striking episode in her legend is that in which she is insulted by her brother Susa-no-o, and retires in high dudgeon to a cavern, thus plunging the whole world in darkness. All the other gods and goddesses assemble at the cavern's mouth, with music and dancing. At length curiosity lures her to the door, and she is finally enticed out by the sight of her own fair image in a mirror, which one of the gods pushes towards her. The origin of the sacred dances called *Kagura* is traced to this incident by the native literati. Other names under which the Sun-Goddess is known are *Shimmetsu*, *Ten Shôkô Daijin*, and *Daijingu*.

Amida (Sanskrit, *Amitâbha*), a powerful deity dwelling in a lovely paradise to the West. Originally *Amida* was an abstraction, the ideal of boundless light. His image may generally be recognised by the hands lying on the lap, with the thumbs placed end to end. Very often, too, the halo (*gokô*) forms a background not only to the head but to the entire body, and is then termed *funa-gokô*, from its resemblance in shape to a boat. The spot on the forehead is emblematical of wisdom. The great image (*Daibutsu*) at Kamakura represents this deity.

ANAN (Sanskrit, *Ânanda*), one of Buddha's cousins and earliest converts. He is often called *Tamon* (多聞), lit. “hearing much,” on account of his extensive knowledge and wonderful memory, a name which is also applied to Bishamon.

BENTEN, or *BENZAITEEN*, one of the Seven Deities of Luck. She is often represented riding on a serpent or dragon, whence perhaps the sacred character attributed



AMIDA.

in many localities to snakes. Benten's shrines are mostly situated on islands.



BINZURU.

ating war. Hence he is represented as clad in armour and bearing a spear, as well as a toy pagoda.

BONTEN, Brahmā.

BOSATSU (Sanskrit, *Bôdhisattva*), the general title of a large class of Buddhist saints, who have only to pass through one more human existence before attaining to Buddhahood.

DAIKOKU, the God of Wealth, may be known by his rice-bales.

DAINICHI NYORAI (Sanskrit, *Vâirôchana Tathâgata*), is one of the persons of the *Tritrâna*, or Buddhist Trinity, the personification of wisdom and of absolute purity. He is popularly confounded with Fudô, the images of the two being difficult to distinguish.

DAISEISHI, a *Bosatsu* belonging to the retinue of Amida.

DAISHI, a title applied to many Buddhist abbots and saints. It means either "Great Teacher," or "Perfected Saint" (Sanskrit *Mahâsattva*), according to the characters used to write it.

DARUMA (Sanskrit, *Dharma*), a deified Indian Buddhist patriarch of the 6th century, who sat for nine years in profound abstraction till his legs fell off.

DÔSOJIN, the God of Roads.

BINZURU, originally one of the *Sixteen Rakan*, was expelled from their number for having violated his vow of chastity by remarking upon the beauty of a female, whence the usual situation of his image *outside* the chancel. It is also said that Buddha conferred on him the power to cure all human ills. For this reason, believers rub the image of Binzuru on that part which may be causing them pain in their own bodies, and then rub themselves in the hope of obtaining relief. Binzuru is a highly popular object of worship with the lower classes, and his image is often to be seen adorned by his devotees with a red or yellow cotton hood, a bib, and mittens.

BISHAMON (Sanskrit, *Vâisramana*), explained in Eitel's *Hand-book of Chinese Buddhism* as the God of Wealth, has been adopted by the Japanese as one of their Seven Gods of Luck, with the special characteristic of imperson-



DARUMA.

EBISU, one of the Gods of Luck, is the patron of honest labour. He bears in his hand a *tai*-fish.



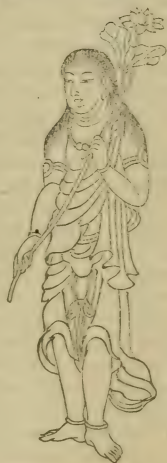
EMMA-Ō.

EMMA-Ō (Sanskrit, *Yāma-rāja*), the regent of the Buddhist hells. He may be known by his cap resembling a judge's beret, and by the huge mace in his right hand. Before him often sit two myrmidons, one of whom holds a pen to write down the sins of human beings, while the other reads out the list of their offences from a scroll.

FU DAISHI, a deified Chinese priest of the 6th century, the inventor of the *Rinzō*, or Revolving Libraries, for a description of which see Route 4, Asakusa Temple. Fu Daishi is represented in art seated between his two sons Fuken and Fujō, who clap their hands and laugh, and hence are popularly known as *Warai-botoke*, or the Laughing Buddhas.

FUDŌ (Sanskrit, *Achala*). Much obscurity hangs over the origin and attributes of this popular divinity. According to Sir Monier Williams, *Achala*, which means "immovable" (*Fudō*, 不動, translates this meaning exactly), is a name of the Brahminical God Siva and of the first of the nine deified persons called "white Balas" among the Jainas. Satow says:—"Fudō (Akshara) is identified with Dainichi (Vairocana), the God of Wisdom, which quality is symbolised by the flames which surround him: it is a common error to suppose that he is the God of Fire. According to the popular view, the sharp sword which he grasps in the right hand is to frighten evil-doers, while in his left hand he holds a rope to bind them with."—Fudō is generally represented in art attended by his two chief followers, Seitaka Dōji and Kongara Dōji.

FUGEN (Sanskrit, *Samantabhadra*) is the special divine patron of those who practise the *Hokke-zammai*, a species of ecstatic meditation. His image is generally seated on the right hand of Shaka.



FUDŌ.

FUKUROKUJU, one of the Gods of Luck, is distinguished by a preternaturally long head, and typifies longevity and wisdom.

GO-CHI NYORAI, the Five Buddhas of Contemplation or of Wisdom, viz., Yakushi, Tahō, Dainichi, Ashuku, and Shaka. But some authorities make a different enumeration.

GONGEN. This is not the name of any special divinity, but a general term used in Ryōbu Shintō (see p. 35) to denote such Shintō gods as are considered to be "temporary manifestations," that is, avatars or incarnations of Buddhas. It is, however, applied with special frequency to Ieyasu, the deified founder of the Tokugawa dynasty of Shōguns, who is the *Gongen Sama*, that is Lord Gongen *par excellence*.

GWAKEŌ BOSATSU, a Buddhist moon-deity.

HACHIMAN, the Chinese name under which the Emperor Ōjin is worshipped as the God of War. The Japanese equivalent is Yawata. The reason for this particular form of apotheosis is not apparent, as no warlike exploits are recounted of the monarch in question. Perhaps it may be owing to the tradition that his mother, the Empress Jingō, carried him for three years in her womb whilst making her celebrated raid upon Korea. Another explanation, suggested by Mr. Satow, is that his high position in the pantheon resulted from the fact of his having been the patron of the powerful and warlike Minamoto clan.

HOTEI, one of the Seven Gods of Luck, typifies contentment and good-nature. He is represented in art with an enormous naked abdomen.

HOTOKE, the general name of all Buddhas, that is, gods or perfected saints of popular Buddhism. The dead are also often spoken of as *hotoke*.

IDA TEN (Sanskrit, *Vēda Rāja*), a protector of Buddhism, generally represented as a strong and handsome youth.



INARI.

INARI, the Goddess of Rice, also called *Uga-no-Mitama*. The image of the fox, which is always found in temples dedicated to Inari, seems to have been first placed there as a tribute to the fear which that wily beast inspires; but in popular superstition Inari is the fox-deity. There is some confusion with regard to the sex of Inari, who is occasionally represented as a bearded man.

IZANAGI and IZANAMI, the Creator and Creatress of Japan. The curious though indelicate legend

of their courtship, the striking legend of the descent of Izanagi into Hades to visit Izanami after the latter's death and burial, and the account of Izanagi's lustrations, will be found in pp. 18-43 of the translation of the *Kojiki*, forming the Supplement to Vol. X. of the *Transactions of the Asiatic Society of Japan*.

JIZŌ (Sanskrit, *Kṣhitigarbha*), the compassionate Buddhist helper of those who are in trouble. He is the patron of travellers, of pregnant women, and of children. His image is often loaded with pebbles, which serve in the other world to relieve the labours of the young who have been robbed of their clothes by the hag named *Shōzuka no Baba*, and then set by her to perform the endless task of piling up stones on the bank of the Buddhist Styx. Jizō is represented as a shaven priest with a benevolent countenance, holding in one hand a jewel, in the other a staff with metal rings (*shakujō*). His stone image is found more frequently than that of any other object of worship throughout the Empire. It need scarcely be said that the resemblance in sound between the names *Jizō* and *Jesus* is quite fortuitous.

JURŌJIN, one of the Gods of Luck, often represented as accompanied by a stag and a crane.

KAMI, a general name for all Shintō gods and goddesses.

KASHŌ (Sanskrit, *Kāśyapa*), one of Buddha's foremost disciples. He is said to have swallowed the sun and moon, in consequence whereof his body became radiant like gold.

KISHI BOJIN, the Indian goddess *Hariti* or *Âriti*, was originally a woman, who, having sworn to devour all the children at Rājagriha, the metropolis of Buddhism, was reborn as a demon and gave birth to five hundred children, one of whom she was bound to devour every day. She



JIZŌ.

was converted by Buddha, and entered a nunnery. The Japanese worship her as the protectress of children. She is represented as a beautiful woman, carrying a child, and holding a pomegranate in one hand. The lanterns and other ornaments of the temples dedicated to her are marked with the crest of the pomegranate. The offerings brought to her shrine by bereaved mothers are such as may well touch any heart,—the dresses, dolls, and other mementos of their lost darlings.

KŌJIN, the God of the Kitchen.

KOKUZŌ BOSATSU (Sanskrit, *Ākāṣha Bôdhisattva*), an infinitely wise female saint, who dwells in space.

KOMPIRA (Sanskrit, *Kumbhira*). Much obscurity shrouds the origin and nature of this highly popular divinity. According to some he is a demon, the crocodile or alligator of the Ganges. Others aver that Shaka Muni (Buddha) himself became "the boy Kompira," in order to overcome the heretics and enemies of religion who pressed upon him one day as he was preaching in "the Garden of Delight,"—the said "boy Kompira" having a body 1,000 ft. long, provided with 1,000 heads and 1,000 arms. The mediæval Shintoists identified Kompira with Susa-no-o, brother of the Japanese Sun-Goddess. More recently it has been declared, on the part of the Shintō authorities whose cause the Government espouses in all such disputes, that the Indian Kompira is none other than Kotohira, a hitherto obscure Japanese deity whose name has a convenient similarity in sound. Consequently the great Buddhist shrine of Kompira in the island of Shikoku, and all the other shrines erected to Kompira throughout the Empire, have been claimed and taken over as Shintō property. Kompira is a special object of devotion to seamen and travellers.

KŌSHIN, a deification of that day of the month which corresponds to the 57th term of the Chinese sexagesimal circle, and is called in Japanese *Ka-no-e Saru*. This being the day of the Monkey, it is represented by three monkeys (*sam biki-zaru*) called respectively, by a play upon words, *mi-zaru*, *kika-zaru*, and *iwa-zaru*, that is, "the blind monkey," "the deaf monkey," and "the dumb monkey." Stone slabs with these three monkeys in relief are among the most usual objects of devotion met with on the roadside in the rural districts of Japan, the idea being that this curious triad will neither see, hear, nor speak any evil.

KUNI-TOKO-TACHI, lit. "The Earthly Eternally Standing One." This deity, with Izanagi, Izanami, and four others, helps to form what are termed "The Seven Divine Generations" (*Tenjin Shichi-dai*).

KWANŌN (Sanskrit, *Avalokitēśvara*), the Goddess of Mercy, who contemplates the world and listens to the prayers of the unhappy. According to another but less favourite opinion, Kwannon belongs to the male sex. Kwannon is represented under various forms—many-headed, headed like a horse, thousand-handed. With reference to the images of Kwannon, it should be stated that the so-called Thousand-Handed Kwannon has in reality but forty hands which hold out a number of Buddhist emblems, such as the lotus-flower, the wheel of the law, the sun and moon, a skull, a pagoda, and an axe—this last serving to typify severance from all worldly cares. A pair of hands folded on the image's lap holds the bowl of the mendicant priest. The Horse-Headed Kwannon has three faces and four pairs of arms, a horse's head being carved above the forehead of the central face. One of the four pairs of arms is clasped before the breast in the attitude called *Renge no In*, emblematical of the lotus-flower. Another pair holds



1.



2.



3.



4.



5.

KWANNON.

the axe and wheel. Yet another pair grasps two forms of the *tokko* (Sanskrit, *vajra*), an ornament originally designed to represent a diamond club, and now used by priests and exorcists as a religious sceptre symbolising the irresistible power of prayer, meditation, and incantation. Of the fourth pair of hands, the left holds a cord wherewith to bind the wicked, and the right is stretched out open to indicate almsgiving or succour to the weak and erring. A title often applied to Kwannon is *Nyo-i-rin*, properly the name of a gem which is supposed to enable its possessor to gratify all his desires, and which may be approximately rendered by the adjective "omnipotent."

The two figures often represented on either side of Kwannon are Fudō and Aizen Myō-ō. The "Twenty-eight Followers" of Kwannon (*Ni-jū-hachi Bushū*),—favourite subjects of the Japanese sculptor and painter—are personifications of the twenty-eight constellations known to Far-Eastern astronomy. The various forms represented in the accompanying illustration are:

1. *Shō-Kwannon* (Kwannon the Wise).
2. *Jū-ichi-men Kwannon* (Eleven-Faced).
3. *Sen-jū Kwannon* (Thousand-Handed).
4. *Ba-tō Kwannon* (Horse-Headed).
5. *Nyo-i-rin Kwannon* (Omnipotent).

MARISHITEN (Sanskrit, *Marīchi*), is the personification of light in the Brahminical theology, and also a name of Krishna. In Chinese and Japanese Buddhism, Marishiten is considered to be the Queen of Heaven, and is believed by some to have her residence in a star forming part of the constellation of the Great Bear. She is represented with eight arms, two of which hold up emblems of the sun and moon.

MAYA BUNIN, the mother of Buddha.

MIDA, see *Amida*.

Mikoto, a title applied to Shintō deities. It is best translated by "Augustness."

MIROKU (Sanskrit, *Māitrēya*), Buddha's successor,—the Buddhist Messiah, whose advent is expected to take place 5,000 years after Buddha's entry into Nirvāna.

MONJU (Sanskrit *Manjusrī*), the apotheosis of transcendental wisdom. His image is usually seated on the left hand of Shaka.

NIKKŌ BOSATSU, a Buddhist solar deity.

NI-ō, lit. "the Two Dēva Kings," Indra and Brahma, who keep guard at the outer gate of temples to scare away demons. Each bears in his hand the *tokko*. The figures of the Ni-ō are of gigantic size and terrific appearance, and are often bespattered with little pellets of paper, aimed at them by devotees who think thus to secure the accomplishment of some desire on which they have set their hearts.

NYORAI (Sanskrit, *Tathāgata*), an honorific title applied to all Buddhas. It is compounded of Chinese *nyo* (如), "like," and *rai* (來), "to come," the idea being that a Buddha is one whose coming and going are in accordance with the action of his predecessors.

ŌNAMUJI or ŌKUNI-NUSHI, the aboriginal deity of Izumo, who resigned his throne in favour of the Mikado's ancestors when they came down from heaven to Japan. He is also worshipped under the titles of *Sannō* and *Hie*.

ONI, a general name for demons, ogres, or devils,—not "the Devil" in the singular, as Japanese theology knows nothing of any supreme Prince of Darkness.

RAKAN (Sanskrit, *Arhán*, or *Arhat*), properly the perfected *Arya* or "holy man," but used to designate not only the perfected saint, but all Buddha's disciples, more especially his "Five Hundred Disciples" (*Go-hyaku Rakan*), and his "Sixteen Disciples" (*Jū-roku Rakan*). Few art-motives are more popular with Japanese painters and sculptors. The holy men are represented in various attitudes, emaciated and scantily clad.

ROKU-BU-TEN, a collective name for the Buddhist gods Bonten, Taishaku, and the Shi-Tennō.

SARUTA-HIKO, a Shintō deity who led the van when the divine ancestors of the Mikado descended to take possession of Japan.

SEISHI, a Buddhist deity who constantly attends Amida.

SENGEN, the Goddess of Mount Fuji. She is also called *Asama* or *Ko-no-Hana-Suku-ya-Hime*, that is, "the Princess who makes the Flowers of the Trees to Blossoms."



FUGEN.

MONJU.

SHAKA MUNI.

SHAKA MUNI, the Japanese pronunciation of *S'ákya Muni*, the name of the founder of Buddhism, who was also called Gautama and is generally spoken of by Europeans as "Buddha," though it would be more correct to say "the Buddha." In his youth he was called Shitta Taishi (Sanskrit, *Siddhārtha*). His birth is usually placed by the Chinese and Japanese in the year 1027 B.C., but the date accepted by European scholars is 653 B.C. The most accessible account of Buddha's life and doctrine is that given by Professor Rhys Davids, in his little work entitled *Buddhism* published by the Society for Promoting Christian Knowledge. The entombment of Buddha, with all creation standing weeping around, is a favourite motive of Japanese art. Such pictures are called

Nehan-zō, that is “Representations of the Entry into Nirvāna.” The birth of Buddha (*tanjō-Shaka*) is also often represented, the great teacher then appearing as a naked infant with his right hand pointing up and his left hand down, to indicate the power which he exercises over heaven and earth. Our illustration gives the most usual form of his image. Though not unlike that of Amida, it differs from the latter by the position of the hand and the shape of the halo. The chief festivals of Shaka are on the 8th April (his birthday) and the 15th February (the anniversary of his death).

SHARIHOTSU (Sanskrit, *S'āriputra*), the wisest of Buddha's ten chief disciples.

SHICHI FUKUJIN, the Seven Gods of Luck, namely 1 Ebisu, 2 Daikoku, 3 Bente, 4 Fukurokuju, 5 Bishamon, 6 Jurōjin, 7 Hotei.

SHI-TENNŌ, the Four Heavenly Kings, who guard the world against the attacks of demons, each defending one quarter of the horizon. Their names are Jikoku, East (Sanskrit *Dhṛitarāshtra*); Kōmoku, South (*Virūpāksha*); Zōchō, West (*Virūdhaka*); and Tamon—also called Bishamon,—North (*Vāisravaṇa* or *Kiuvēra*). Their images differ from those of the Ni-ō by holding weapons in their hands, and generally trampling demons under foot. Moreover they are placed, not at the outer gate of temples, but at an inner one.

SHŌZUKA NO BABA. See *Jizō*.

SUKUNA-BIKONA, a microscopic god who aided Ōnamuji to establish his rule over the land of Izumo before the descent to earth of the ancestors of the Mikados.

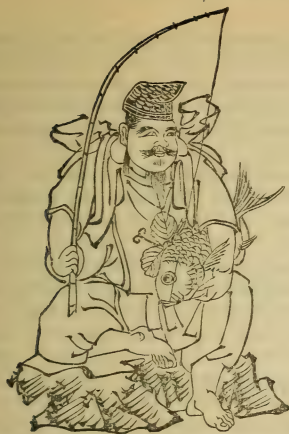
SUSA-NO-O, lit. “the Impetuous Male.” The name of this deity is explained by the violent conduct which he exhibited towards his sister, the Sun-Goddess Ama-terasu, whom he alarmed so terribly by his mad freaks that she retired into a cavern. Born from the nose of the Creator Izanagi, Susa-no-o is considered by some to be the God of the Sea, by others the God of the Moon. He was the ancestor of the gods or monarchs of the province of Izumo, who finally renounced their claims to sovereignty over any part of Japan in favour of the descendants of the Sun-Goddess. Susa-no-o is also styled *Gozu Tennō*, “the Ox-headed Emperor,”—a name apparently derived from that of a certain mountain in Korea where he is supposed to have been worshipped. The temples dedicated to Susa-no-o are called *Gion* or *Yasaka*. The former are Buddhist or Ryōbu Shintō; the latter are pure Shintō shrines.

TAISHAKU, the Brahminical god Indra.

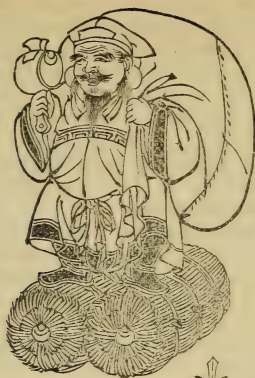
TAMON, see *Anan*.

TEN, a title suffixed to the names of many Buddhist deities, and equivalent to the Sanskrit *Dēva*.

TENJIN is the name under which is apotheosised the great minister and scholar Sugawara-no-Michizane, who, having fallen a victim to calumny in A.D. 901, was degraded to the post of Vice-President of the Dazaifu, or Governor-Generalship of the island of Kyūshū, at that time a usual form of banishment for illustrious criminals. He died in exile in A.D. 903, his death being followed by many portents and disasters to his enemies. He is worshipped as the God of Calligraphy, other names for him being Kan Shōjō and Temmangū. He is represented in the robes of an ancient court noble, and the temples dedicated to him bear in several places his crest of six stars. A recumbent image of a cow frequently adorns the temple grounds, because Michizane used to ride about on a cow in the land of his exile. A plum-tree is also often planted near the temple, that having been his favourite tree. Indeed,



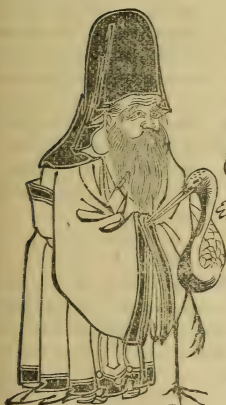
1.



2.



3.



4.



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6.



7.

GODS OF LUCK (SHICHI FUKUJIN).

tradition says that the most beautiful plum-tree in his garden at Kyōto flew after him through the air to Dazaifu.

TENNIN (Sanskrit, *Apsaras*), Buddhist angels—always of the female sex. They are represented floating in the air, clothed in bright-coloured robes that often end in long feathers like the tails of the bird of paradise, and playing on instruments of music.

TōSHŌGŪ, the name under which the great Shōgun Ieyasu, also called Gongen Sana, is worshipped. It signifies “the Temple (or Prince) Illuminating the East,” in allusion to the fact that Ieyasu’s glory centred in Eastern Japan.

TOYO-UKE-BIME, also called UKE-MOCHI-NO-KAMI, the Shintō Goddess of Food or of the Earth. The *Nihongi*, one of the two principal sources of Japanese mythology and early history, says that the Sun-Goddess sent the Moon-God down from heaven to visit Uke-mochi-no-Kami, who, turning her face successively towards the earth, the sea, and the mountains, produced from her mouth rice, fish, and game, which she served up to him at a banquet. The Moon-God took offence at her feeding him with unclean viands, and drawing his sword, cut off her head. On his reporting this act to the Sun-Goddess, the latter was very angry, and secluded herself from him for the space of a day and night. From the body of the murdered Earth sprang cattle and horses, millet, silkworms, rice, barley, and beans, which the Sun-Goddess decreed should thenceforth be the food of the human race. In the *Kojiki* version of the myth, it is Susa-no-o who slays the Goddess of Food, and there are other differences of detail.

YAKUSHI NYORAI (Sanskrit, *Bhāishajyaguru*), lit. “the Healing Buddha.” His name is explained by reference to a prayer, in which he is called upon to heal in the next life the miserable condition of man’s present existence. The images of this deity are scarcely to be distinguished from those of Shaka.

25.—CHRISTIAN MISSION STATIONS.

The *Roman Catholic Mission* in Japan dates from the time of Saint Francis Xavier, and though Christianity was sternly repressed during the 17th and 18th centuries and down to 1873, the embers continued to smoulder, especially in the island of Kyūshū. The Catholic Church now has an Archbishop at Tōkyō, and Bishops at Ōsaka, Nagasaki, and Hakodate, with a total following of over 44,000.

The labours of the *Protestant Missionaries* commenced in 1859, and a network of mission stations now covers the greater portion of the Empire. Tōkyō and the Open Ports are the head-quarters of most of the denominations, and are, for shortness’ sake, not mentioned in the following list of mission stations, given for the benefit of travellers interested in Christian work.

The *Church of Christ in Japan* (*Nippon Itchi Kyōkwai*), an amalgamation of American and Scotch Presbyterian Churches, has the largest number of members, over 11,000. Stations:—Fukui, Hiroshima, Kanazawa, Kōchi, Kyōto, Morioka, Nagoya, Okazaki, Sapporo, Sendai, Tokushima, Ueno, Wakayama, Yamaguchi, Yokkaichi.

The *Kumi-ai Churches*, in co-operation with the American Board’s Mission, over 10,000 members. Stations:—Kumamoto, Kyōto, Maebashi, Matsuyama, Miyazaki, Okayama, Sendai, Tottori, Tsu.

The *Nippon Sei Kōkwai*, including the missions of the Church of England and of the Protestant Episcopal Church of America, 4,000.

Stations:—Aomori, Fukuoka, Fukushima, Fukuyama, Gifu, Kumamoto, Kushiro, Matsue, Nagoya, Nara, Sapporo, Tokushima, Yonago.

American Methodist Episcopal Church, over 4,000. Stations:—Fukuoka, Hirosaki, Hiroshima, Kagoshima, Matsuyama, Nagoya, Ōita, Sendai, Uwajima, Yamaguchi, Yonezawa.

Methodist Church of Canada, 1,900. Stations:—Fukui, Kanazawa, Kōfu, Nagano, Shizuoka, Toyama.

American Baptist Missionary Union, over 1,300. Stations:—Himeji, Nemuro, Sendai, Toyoura.

The above stations are those at which foreign missionaries reside. Native pastors carry on the work at other places. Numerous smaller denominations, chiefly American, are also represented.

The *Orthodox Russian Church* has a flourishing mission, whose headquarters are at Tōkyō.

26.—OUTLINE OF JAPANESE HISTORY.

Nothing is known concerning the origin of the Japanese people, or the period at which they reached their present *habitat*. The dawn of trustworthy history, in the 5th century after Christ, finds the Mikados—Emperors claiming descent from the Sun-Goddess Ama-terasu—already governing all Japan except the North, which was still occupied by the Aino aborigines, and Chinese civilisation beginning to filter into what had apparently hitherto been a semi-barbarous land. The chief pioneers of this civilisation were Buddhist priests from Korea. From that time forward Japanese history consists, broadly speaking, in the rise of successive great families and chiefs, who, while always professing a nominal respect for the divine authority of the Mikado, practically usurp his power and are the *de facto* rulers of the country. By the end of the 12th century, the old absolutism had been converted into a feudalism, of which Yoritomo, the successful leader of the Minamoto family or clan, became the acknowledged head under the title of *Shōgun*, which closely corresponds in etymology and in meaning to the Latin *Imperator*. Thus was inaugurated the dual system of government which lasted down to the year 1868,—the Mikado supreme in name, but powerless and dwelling in a gilded captivity at the old capital Kyōto, the Shōgun with his great feudatories, his armed retainers, and his well-filled exchequer, ruling the whole empire from his new capital in Eastern Japan—first Kamakura, then Yedo. During the latter period of the nominal supremacy of the Minamoto family of Shōguns, the real power was in the hands of their chief retainers, the Hōjō family,—the political arrangement thus becoming a triple one. The rule of the Hōjō was rendered memorable by the repulse of the Mongol fleet sent by Kublai Khan to conquer Japan, since which time Japan has never been invaded by any foreign foe. The Ashikaga line of Shōguns grasped the power which had fallen from the Hōjō's hands, and distinguished themselves by their patronage of the arts. The second half of the 16th century was a period of anarchy, during which two great soldiers of fortune who were not Shōguns—Nobunaga and Hideyoshi—successively rose to supreme power. Hideyoshi even went so far as to conquer Korea and to meditate the conquest of China, an enterprise which was, however, interrupted by his death in A.D. 1598. Tokugawa Ieyasu, Hideyoshi's greatest general, then succeeded in making Japan his own, and founded a dynasty of Shōguns who ruled the land in

profound peace from 1603 to 1868. Among the means resorted to for securing this end, were the ejection of the Catholic missionaries and the closing of the country to foreign trade. Nagasaki was the only place in the Empire at which any communication with the outer world was permitted, no European nation but the Dutch was allowed to trade there, and even Dutch commerce was restricted within narrow limits. At last, in 1853, the government of the United States sent a fleet under the command of Commodore Perry to insist on the abandonment of the Japanese policy of isolation. This act of interference from the outside gave the *coup de grâce* to the Shogunate, which had previously been weakened by internal discontent. It fell, and in its fall dragged down the whole fabric of mediæval Japanese civilisation. On the one hand, the Mikado was restored to the absolute power which had belonged to his ancestors centuries before. On the other, Europeanism (if one may so phrase it) became supreme in every branch of thought and activity. The natural outcome of this has been the Europeanisation of the monarchy itself. Not only has the Court adopted foreign manners and etiquette,—it has granted a Constitution modelled on that of Prussia; and the Diet, as it is termed, meets yearly. The tendency of this body is to grow rapidly more and more radical.

The following are the chief dates of Japanese history:—

Mythical Period.		B.C.
		A.D.
{	Accession of the first Mikado, Jimmu Tennō	660
	Prince Yamato-take conquers S.W. and E. Japan ..	97-113
	Conquest of Korea by the Empress Jingō	200
	First Chinese books brought to Japan	285
	Buddhism introduced from Korea	552
	Shōtoku Taishi patronises Buddhism	593-621
	Government remodelled on Chinese bureaucratic plan ..	600-800
	Chinese calendar introduced	602
	Fujiwara family predominant	670-1050
	The Court resides at Nara	709-784
	First extant Japanese book published (<i>Kojiki</i>)	712
	Printing introduced	770
	Kyōto made the capital	794
	Invention of <i>Hira-gana</i> syllabary	809
	Struggle between the Taira and Minamoto clans	1156-1185
	Yoritomo establishes the Shogunate at Kamakura	1192
	Hōjō family predominant	1205-1333
	Repulse of the Mongols	1274-1281
	Two rival lines of Mikados, the Northern and Southern Courts	1332-1392
	Ashikaga dynasty of Shōguns	1338-1565
	The Portuguese discover Japan	1542
	St. Francis Xavier arrives in Japan	1549
	First persecution of the Christians	1587
	Yedo founded by Ieyasu	1590
	Hideyoshi invades Korea	1592-1598
	Battle of Seki-ga-hara	1600
	Tokugawa dynasty of Shōguns	1603-1868
	Japan closed and Christianity prohibited	1624
	The Dutch relegated to Deshima	1639
	Kaempfer visits Japan	1690-92
	Last eruption of Fuji	1707

Arrival of Commodore Perry	1853
First treaty signed with the United States.. .. .	1854
Great earthquake at Yedo	1855
First treaties with European Powers	1857-59
Yokohama opened	1858
First Japanese embassy sent abroad	1860
Bombardment of Shimonoseki	1864
The Shōgunate abolished and the Mikado restored	1868
Civil war between Imperialists and partisans of the Shōgun.. .. .	1868-69
The Mikado removes to Yedo (Tōkyō)	1869
Abolition of feudal system	1871
Tōkyō-Yokohama railway opened.. .. .	1872
Adoption of Gregorian calendar	1873
Expedition to Formosa	1874
The wearing of swords interdicted	1876
Satsuma rebellion	1877
New Codes published	1880-90
Constitution proclaimed	1889
First Diet met	1890
Great earthquake at Gifu	1891

27.—LIST OF CELEBRATED PERSONAGES.

The following list of celebrated personages referred to in this book, and likely to be mentioned by guides when explaining objects of historical or artistic interest, may be found useful.

AKAHITO (flourished circa A.D. 700), one of the earliest great poets of Japan. His full name was *Yamabe no Akahito*.

ANTOKU TENNŌ, an ill-fated infant Mikado, who perished at sea in A.D. 1185, during the civil war waged between the Taira and Minamoto clans.

ASAINA SABURŌ (end of 12th century), one of Yoritomo's doughtiest retainers, was distinguished by almost incredible physical strength. He is represented in art as hurling great rocks with the same ease that he flings stalwart rivals, and as swimming with a live shark under each arm.

BENKEI, or MUSASHI-BŌ BENKEI, was Yoshitsune's famous henchman. How many of Benkei's valorous achievements are historical, it would be hard to say. According to the current version, he was eight feet in height, strong as a hundred men, and had even in early years performed so many deeds of violence as to have been nicknamed *Oni-waka*, "the Devil Youth." Having attempted to cut down Yoshitsune, then a mere stripling, on the Gojō Bridge in Kyōto, he found in him his master in the art of fencing, and was made to sue for quarter. So great was the veneration thus inspired in his breast, that he thenceforth attached himself to Yoshitsune's fortunes and died battling in his cause. The fight between Yoshitsune and Benkei is a favourite subject with the artists of Japan. Another is the subterfuge by which Benkei made way for his master and their little band through one of the barriers where at that time all travellers were liable to be stopped. He pretended that he was a priest sent to collect subscriptions for the building of a new temple, and therefore privileged to travel free. The pictures represent him reading out his supposed ecclesiastical commission from a scroll to the barrier-keepers, who were too ignorant of letters to discover the feint. This story is the subject of a drama called *Kanjin-chō*.

BUSON (1716-1783), a highly original and vigorous artist of the Chinese school.

CHÔ DENSU (second half of 14th century), the greatest and most original painter of the Buddhist school, is termed by Anderson "the Fra Angelico of Japan."

DATE MASAMUNE (1567-1636), Daimyō of Sendai, is chiefly remembered for the embassy which he despatched to the Pope and to the King of Spain in 1614 (Comp. Route 4, Section 6). Date was eminent as a warrior, a diplomat, and a patron of learning and art.

DENGYŌ DAISHI (flourished about A.D. 800) was the first Buddhist abbot of Hiei-zan. He made a long sojourn in China for the purpose of esoteric study, and brought back with him the doctrines of the Tendai sect.

EN NO SHŌKAKU was a famous Buddhist saint and miracle-worker of the 7th century, and the first human being to ascend Haku-san, Daisen, Tateyama, and others of Japan's highest mountains, it being part of his mission to bring all such remote and inaccessible places under the sway of Buddha. Having been slandered as a magician and condemned to death, he so fortified himself by the use of mystic signs and formulæ that the swords of the executioners sent to behead him snapped in pieces; but afterwards he flew away through the air, and was never again seen by mortal eyes.

ESHIN (942-1017), a Buddhist abbot who is famous as a sculptor.

FORTY-SEVEN RŌNINS. Their story, too long to be told here, will be found in *Things Japanese*.

GO-DAIGO TENNŌ (reigned 1319-1339) was a Mikado celebrated for his misfortunes. At the beginning of his reign, the throne and the nation were alike trampled under foot by the Hōjō "Regents" at Kamakura, and his endeavour to shake off their domination only resulted, after much shedding of blood, in his being taken prisoner and banished to the Oki Islands. When the Hōjō fell in 1333 under the sword of the loyalist warrior Nitta Yoshisada, the Emperor Go-Daigo was recalled from exile. But the times were not ripe for the abolition of military rule, nor was Go-Daigo wise in his choice of counsellors after his restoration. Ashikaga Takauji, who had posed as the champion of Imperial rights, desired nothing so much as to become Shōgun himself, and bribed the Mikado's concubine Kado-ko to poison her lord's mind against those who had served him most faithfully, and even against his own son, Prince Moriyoshi, who was declared a rebel, cast into a dungeon at Kamakura, and there murdered. Go-Daigo repented of his folly and weakness when it was too late. Takauji left Kyōto, and the army sent to smite him received such a crushing defeat that Go-Daigo was forced to seek safety in flight. Thereupon Takauji set another Mikado on the throne. But as Go-Daigo continued to be recognised by many as the rightful sovereign, the Mikadoate was split into two rival branches, called the Southern (legitimate) and the Northern (usurping) Courts. After sixty years of strife and misery, the Northern Court triumphed in 1392, the representative of the Southern dynasty handing over to it the Imperial regalia. Go-Daigo perished at an early period of the struggle. His Court—if we may so call the mountain fastness where he mostly encamped—was at Yoshino, whose position to the South of Kyōto was the origin of the epithet "Southern" applied to it by native historians.

GYŌGI BOSATSU (670-749), a Korean by birth, and a Buddhist abbot and saint, is the subject of many artistic fictions. He is credited not only

with the invention of the potter's wheel, which was certainly used in Japan before his time, but with a number of important wood-carvings and other works of art. The ware called after him, *Gyōgi-yaki* is earthenware,—dark, glossy, very solid, having wave-lines in the interior, and a pattern resembling the impression of matting on the outside.

HACHIMAN TARŌ, lit. the First-Born of the God of War, was a famous general of the end of the 11th century, whose real name was *Minamoto no Yoshiie*, and whose vigorous personality created the pre-eminence of the Minamoto family. He it was who conquered Northern Japan (the part beyond Sendai), and brought those hitherto barbarous provinces into permanent subjection to the Imperial sway. Artists often depict an episode in his career which showed his skill as a strategist, namely, his discovery of an ambush among the rushes which he inferred from the disturbed flight of the wild-geese overhead. Like many other turbulent spirits of that time, he forsook the world and became a Buddhist monk at the approach of old age.

HIDARI JINGORŌ (1594-1634), Japan's greatest carver in wood, was a simple carpenter whose nickname of *Hidari* arose from his being left-handed. Among the best known of his works, are the carved gateway of the Nishi Hongwanji temple in Kyōto, the *ramma*, or ventilating panels, of the principal apartments in the same temple, and three carvings,—two of elephants after designs by Kano Tan-yū, and one of a sleeping cat,—in the mortuary chapel of Ieyasu at Nikkō. The notice attracted by his labours was so great that the architectural wood-carvers, whose artistic efforts had previously been limited to the execution of mechanical designs and conventional flowers, now came to be regarded as a body distinct from the carpenters to whom they had hitherto been affiliated.

HIDEYOSHI (1536—1598), commonly known as the Taikō Hideyoshi—the word Taikō being a title indicative of exalted rank—has sometimes been called the Napoleon of Japan. Of low birth and so ugly as to earn the nickname of “Monkey,” Hideyoshi worked his way up by sheer will, hard fighting, and far-sighted ability, to the position of Nobunaga's most trusty lieutenant; and when that ruler died in 1582, Hideyoshi, having slain his chief enemies and captured Kyōto, became practically monarch of Japan with the title of Regent (*Kwambaku*), which till then had never been accorded to any but the highest nobility. Hideyoshi carried out many wise measures of internal policy, such as financial reform, the improvement of the great cities of Kyōto and Ōsaka, and the encouragement of maritime trade. He was also more merciful to his foes and rivals than his predecessor Nobunaga had been. His greatest failing was the vulgar ambition of the *parvenu*. His dream was to conquer China and become Emperor of the whole East. As a first step towards this, he sent an army across the straits to Korea under command of the celebrated generals Katō Kiyomasa and Konishi Yukinaga—the latter a Christian, as were many of the soldiers of the expedition. Korea was ruined, and Japan nowise benefited. Hideyoshi's death resulted in the withdrawal of the Japanese troops from the peninsula, and in the speedy overthrow of his own family power which he had hoped to render hereditary.

HITOMARU (flourished circa A. D. 700) was one of Japan's earliest great poets, and the rival of Akahito. His full name was *Kakinomoto no Hitomaru*.

IEIMITSU (1604-1651), the third Shōgun of the Tokugawa dynasty, inherited the administrative ability of his grandfather Ieyasu, and devoted his peaceful reign to perfecting the system of government established by

the latter, including the elaborate system of espionage touching which early European writers on Japan have so much to say. To him is due the rule according to which all the Daimyōs were obliged to reside during half the year in Yedo, and to leave their families there as hostages during the other half. It was also Iemitsu who suppressed Christianity as dangerous to the state, and closed up the country against all foreigners except the Dutch and Chinese, who were permitted to trade at Nagasaki under humiliating conditions. In fact, it was Iemitsu who consolidated what we call "Old Japan." His tomb is at Nikkō near that of Ieyasu.

IEYASU (1542-1616), one of the greatest generals and altogether the greatest ruler that Japan has ever produced, was a *Samurai* of the province of Mikawa, and a scion of the great family of Minamoto. His own surname was Tokugawa. Having served under both Nobunaga and the Taikō Hideyoshi, he profited by the latter's death in 1598 to make war on his infant son Hideyori, seized the great castle of Ōsaka, burnt the Taikō's celebrated palace of Momoyama at Fushimi, and finally, in the year 1600, defeated all his enemies at the battle of Seki-ga-hara, a small village in the province of Ōmi, now a station on the Tōkaidō Railway. Meanwhile he had, in 1590, moved his own head-quarters from Shizuoka, where they had been for many years, to Yedo, then an unimportant fishing-village, which he chose on account of the strategic advantages of its position. In 1603 he obtained from the *fainéant* Court of Kyōto the title of Shōgun, which was borne by his descendants during two and a half centuries of unbroken peace, till Commodore Perry's arrival in 1853 led to the revolution of 1868, and to the break-up of Japanese feudalism and dualism. The statecraft which caused so long a reign of peace under one dynasty to take the place of the secular struggles between petty warring chieftains, consisted principally in maintaining a balance of power whereby the rivalries of the greater Daimyōs were played off against each other, and in the annexation to the Shōgun's own domain, or to those of his nearest relatives, of large strips of territory in all portions of the Empire. These served as coigns of vantage, whence, in those days of difficult communication, the actions of each Daimyō could more easily be controlled. Ieyasu held in his own grasp all the military resources of the country, and forced all the Daimyōs to regard themselves as his feudatories. He likewise had the Court of Kyōto strictly guarded,—nominally as a protection for the sacred Mikado against rebel foes, but in reality to prevent His Majesty, who still retained the semblance of Imperial power, from endeavouring to shake off the fetters which made him a passive instrument in the Shōgun's hands. Ieyasu furthermore built powerful strongholds, made new highways, established a system of posts, and promulgated laws, which—if we accept the theory of paternal government alike in politics and in the family—were very wise, and which were in any case far in advance of anything that Japan had known before. When the government had been established on a firm footing in 1605, Ieyasu followed the usual Japanese custom of abdicating in favour of his son. He retired to Shizuoka, and spent the evening of his life in encouraging the *renaissance* of Japanese literature which had just begun. To his munificence is owing the *editio princeps* of many an important work. Ieyasu was first buried at Kunō-zan, not far from Shizuoka, in a beautiful shrine on a castle-like eminence overlooking the sea. In the year 1617, his remains were removed to their present still grander resting-place at Nikkō. The dynasty of Shōguns founded by Ieyasu is called the Tokugawa dynasty, from the surname of the family.

ISHIKAWA GOEMON (end of 16th century), the most notorious of Japanese robbers, is credited with having possessed the physical strength of thirty ordinary men. Being at last captured at the age of thirty-seven, he and his young son Ichirō were condemned to be boiled to death in a cauldron of oil, which sentence was carried out in the dry bed of the Kamogawa at Kyōto. In accordance with custom, the criminal composed a death-song, which ran as follows:

*Ishikawa ya
Hama no masago wa
Tsukuru to mo,
Yo ni nusubito no
Tane wa tsukimaji.*

which may be rendered thus, "Though the stony-bedded rivers (*ishi-kawa*, a pun on his own name) and the sand on the sea-shore come to an end, the line of thieves shall never come to an end."

IWASA MATAHEI (16th century) was the originator of the *Ukiyo-e Ryū*, or "popular school" of Japanese art, which, abandoning the prescribed subjects and conventional routine of the classical schools, undertook to paint life as it is.

JIKAKU DAISHI (A.D. 794-864), a celebrated Buddhist abbot. Like many others of his time and profession, he visited China in search of religious and magical lore.

JIMMU TENNŌ, that is, the Emperor Jimmu, is accounted by the Japanese annalists the first human sovereign of their country, which had till then been ruled over by the Shintō gods. Jimmu Tennō was himself descended from the Sun-Goddess Ama-terasu, and consequently semi-divine. The orthodox account of his career is that, starting from Kyūshū in the extreme West of Japan, he rowed up the Inland Sea with a band of devoted warriors, subduing the aborigines as he went along, in virtue of the commission which he had received from heaven. After much fighting in what are now the provinces of Bizen and Yamato, and many miraculous occurrences, he died at the age of one hundred and thirty-seven, and was buried at Kashiwabara in Yamato, where his capital had been established after the conquest. The date assigned for his accession is the 11th February, 660 B.C., the anniversary of which day has been made a public holiday during the present reign, and was chosen for the promulgation of the new Constitution, evidently with the desire to strengthen the popular belief in the authenticity and continuity of Japanese history. Jimmu Tennō and his successors during many centuries have, however, been condemned as myths by competent European investigators, though it is allowed that the Jimmu legend may possibly be an echo of some actual invasion of Central Japan by Western tribes of adventurers in very early days.

JINGŌ KŌGŌ, that is, the Empress Jingō, ruled over Japan, according to the native annalists, from A.D. 201 to 269, when she died at the age of one hundred; but Aston, the greatest authority on early Japanese history, while not denying the existence of this Japanese Semiramis, relegates most of her great deeds to the realm of fable. The chief legend connected with her is that of the conquest of Korea, to which country she crossed over with a gallant fleet, aided by the fishes both great and small and by a miraculous wave, and whence she returned only after

receiving the abject submission of the King. During the three years of her absence in Korea, she held in her womb her son Ōjin who is worshipped as Hachiman, the God of War. Next she turned her attention eastwards, and, going in her fleet up the Inland Sea, smote the rebels of Yamato, as Jimmu Tennō is said to have done before her. Indeed, it has been suspected that the two legends are but slightly varying versions of the same story.

JŌCHŌ, the most original of Japan's mediæval sculptors, flourished during the reign of the Emperor Go-Ichijō (A.D. 1017-1036). He carved Buddhist subjects.

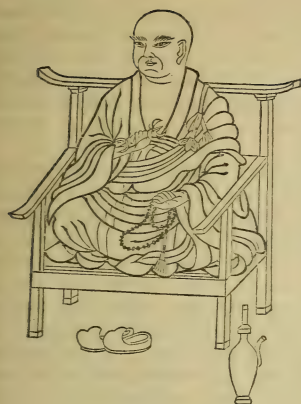
JŌSETSU (flourished about A.D. 1400), was a priest and celebrated painter. Anderson calls him the Japanese Cimabue.

KANO, the family name of a celebrated school of painters, which originated in the 15th century and is not yet extinct. Its manner, which appears highly conventional to Europeans, is classical in the eyes of the Japanese. The greatest of these painters was Kano Motonobu (born 1477). Other noteworthy members of the family were K. Shōei, K. Eitoku, and K. Sanraku (16th century), K. Sansetsu, and especially K. Tan-yū. K. Naonobu, K. Yasunobu, K. Tōun, and K. Tsunenobu were also distinguished. All these names, from Sansetsu onwards, belong to the 17th century. The Japanese custom of adoption is the key to the apparent mystery of so many men similarly gifted arising in one family.

KATŌ KIYOMASA was one of Hideyoshi's generals in the invasion of Korea at the end of the 16th century, and a fierce enemy of the Christians. He is one of the most popular Japanese heroes, and is worshipped—chiefly by the Nichiren sect of Buddhists—under the name of Sei Shōkō.

KIYOMORI (1118—1181), whom Satow calls the Warwick of Japanese history, was head of the great house of Taira during its struggles with the rival house of Minamoto, and during the brief period of triumph which preceded its final overthrow at Dan-no-ura. From the year 1156 until his death, Kiyomori was all-powerful, engrossing all the highest offices of state for his own kinsmen, and governing the Palace through his kinswomen where boy Mikados succeeded each other like shadows on the throne. To suit his own convenience, he moved the capital for a time from Kyōto to Fukuwara near the site of modern Kōbe—an act of high-handed autocracy which was bitterly resented by the courtiers and the nobility, whose habits were interfered with and their resources taxed by the double move. While irritating the upper classes by his nepotism and overbearing demeanour, he ground down the common people by his exactions, and endeavoured utterly to exterminate the Taira clan. The famous beauty Tokiwa, handmaiden to Yoshitomo, was forced to yield to his embraces in order to save the life of her infant, the future hero Yoshitsune; and every woman that pleased his fancy had to minister to his lust. His eldest son Shigemori remonstrated with him in vain. But the storm did not break in his time. He died in his bed, leaving his whole house to perish four years later in a sea of blood.

KŌBŌ DAISHI (774—834), the most famous of all Japanese Buddhist saints, was noted equally as preacher, painter, sculptor, calligraphist, and traveller. Had his life lasted six hundred years instead of sixty, he could hardly have graven all the images, scaled all the mountain peaks, confounded all the sceptics, wrought all the miracles, and performed all the other feats with which he is popularly credited. Byōbu-ga-ura, near the modern temple of Kōmpira in Shikoku, was his birth-place. His conception was miraculous, and he came into the world with his hands



KŌBŌ DAISHI.

folded as if in prayer. He entered the priesthood in A.D. 793. Various legends are told of the trials to which he was subjected by evil spirits during his novitiate. At Cape Muroto in Tosa, dragons and other monsters appeared out of the sea and disturbed him in his prayers. These he drove away by repeating mystic formulæ called *Darani*, and by spitting at them the rays of the evening star which had flown from heaven into his mouth. At a temple built by him on this spot, he was constantly annoyed by hobgoblins who forced him to enter into conversation; but he finally got rid of them by surrounding himself with a consecrated enclosure into which they were unable to enter against his will. Having been sent to China as a student in 804, much as promising Japanese youths are sent to Europe and America to-day, he

became the favourite disciple of the great abbot Hui-kwo (*Jap. Kei-kwa*), by whom he was charged to carry back to Japan the tenets of the Yogāchārya, or, as it is called in Japan, Shingon sect, which occupies itself greatly with mystic formularies, magic spells, and incantations. Kōbō Daishi returned home in 806, bringing with him a large quantity of Buddhist books and devotional objects, and in 810 was appointed abbot of Tōji in Kyōto. A few years later he founded the great monastery of Kōya-san, where his last days were spent at the close of a life of incessant toil. It is asserted that he did not die, but merely retired into a vaulted tomb, where he still awaits the coming of Miroku, the Buddhist Messiah. Among the innumerable great deeds with which this saint is credited, is the invention of the *Hiragana* syllabary. It should be noted that the name Kōbō Daishi (lit. the Great Teacher Spreading abroad the Law) is a posthumous title conferred on him by the Emperor Daigo in the year 921. His name while alive was Kūkai.

KOJIMA TAKANORI, also called *Bingo no Saburō*, was a high-born warrior of the 14th century, celebrated for his romantic loyalty to the Emperor Go-Daigo. When this ill-fated monarch was being carried off to exile by the minions of the usurping house of Hōjō, the faithful young soldier endeavoured to rescue him on the road. Having failed not only in this, but even in gaining access for a moment to his master's person, he hit on a method of communication characteristically esthetic and Japanese. Stealing at night into the garden of the inn where the Imperial party had halted, he scraped bare part of the bark of a cherry-tree, and on it wrote the following line of poetry

天莫空勾踐 時非無范蠡

which, being interpreted, signifies

“O Heaven! destroy not Kōsen,
For he is not without a Hanrei!”

the allusion being to an ancient Chinese King, who, after twenty years of warfare, was at length helped to victory by the prowess of a faithful

vassal. When day broke, the soldiers, seeing the writing, but being too ignorant to decipher it, showed it to their Imperial captive, who at once understood that it referred to himself and was meant to intimate that faithful friends were at hand. The choice of a cherry-tree was not the least significant part of the deed; for that tree is in Japan the emblem of patriotism and loyalty. Later on, Kojima died fighting for his sovereign, and artists still love to reproduce that scene of his life in which loyalty and delicacy were so well combined.

KOMACHI (full name *Ono no Komachi*), the most famous of Japan's many poetesses, seems to have flourished in the second half of the 9th century, and left a lasting impression on the national mind by her beauty, her talents, and the miserable old age which was the reward of her pride and frailty; but nothing certain is known of her career. Every branch of art borrows motives from Komachi's life. "She is shown," says Anderson, "in her days of pride and luxury, drawing rain down upon the parched earth by the numbers of her magic verse, bringing to shame the rival who sought to fasten upon her the stigma of plagiarism and falsehood; courted by the noblest of the brilliant band that surrounded the throne—and again, without a step of transition, old, enfeebled, clad in unclean rags, begging her way from door to door until she died, rotted, and became the food of dogs on the highway—a moral illustration of the Buddhistic text, *All is vanity*, that the artist never tires of repeating, and sometimes elaborates with sickening detail."

KÖRIN (latter half of 17th century) was a famous lacquer artist and painter.

KOSE NO KANAOKA (second half of 9th century) was the first great Japanese painter. A number of quaint legends testify to the effect which his skill produced on the minds of his contemporaries.

KUMAGAI NAOZANE, a warrior of the latter half of the 12th century, took his surname from the town of Kumagai in the province of Musashi, which he received as a fief from Yoritomo. The most striking incident in his life was his encounter with Atsumori at the battle of Ichi-no-tani not far from Kōbe, in the year 1184. Atsumori was a delicate young nobleman of the Taira clan, scarcely sixteen years of age, who, when the city of Fukuwara had been taken by the Minamoto, sought safety like the rest of his kindred in flight on board a junk, but being pursued by Kumagai Naozane, had to fight for his life. He succumbed to the veteran, who, tearing off his helmet the better to cut off his head, beheld the youthful face and was struck with pity and sympathy, his own son having fallen earlier in the day. He reflected, however, that to spare the boy's life might only cause him to fall into more ruthless hands. So partly out of compassion, and partly for the sake of his own reputation, he resolved to carry out his first purpose. Atsumori submitted to his fate with heroic courage, while Naozane, overwhelmed with bitter remorse, vowed never more to bear arms, but to forsake the world and spend the remainder of his days in praying for the soul of the fair youth whose life he had so unwillingly taken. He restored to Atsumori's father the head and the other spoils which he had won, and after the conclusion of the war went to Kyōto, and took monastic vows in the temple of Kurodani, where numerous relics of him are shown to this day. The story has been dramatised under the title of *Atsumori*.

KUSUNOKI MASASHIGE, also called *Nankō* (first half of 14th century), is celebrated for his courage and for his unswerving loyalty to the throne. Had the Emperor Go-Daigo listened to his advice, the rising power of the

house of Ashikaga might have been crushed. As it was, Masashige was unequally pitted against a superior foe; and when his army had been annihilated at the battle of Minato-gawa in 1336, he and a little band of personal followers committed *harakiri* rather than surrender. A scene which artists often represent is Masashige, about to die, presenting to his son the ancestral roll in order to stimulate him to deeds worthy of the family renown.

MASAKADO (killed A.D. 940) was the most celebrated of Japanese rebels, and the only one who ever went so far as to arrogate to himself the title of Mikado. For details, see under *Narita* (Route 17), and the temple of *Kanda Myōjin* in Tōkyō.

MITO KŌMON (1622-1700), second Prince of Mito, a near relative of the Tokugawa Shōguns, helped greatly though unconsciously to the final overthrow of their house, and of the whole feudal system a century and a half later, by means of his celebrated historical work, the *Dai Nihon Shi*, which first caused men to suspect that the Shōguns were usurpers, and the Mikados the only rightful rulers of Japan. He also patronised the new school of Shintō literati, whose studies led them, and finally the majority of the educated public, to endeavour to bring back the state of things supposed to have existed in pre-Buddhistic and pre-feudal days. Popular tradition ascribes to this prince many fanciful undertakings, such as the endeavour to raise the great bell from the river at Kōnodai, and to find the bottom of the *Kaname-ishi* at Kashima, which is supposed to be the pivot of the world.

MURASAKI SHIKIBU (flourished circa A.D. 1000) was a Court lady, and the most celebrated of Japanese romance-writers. Her chief work is the *Genji Monogatari*.

NARIHIRA (A.D. 825-880), the Don Juan of ancient Japan.

NITTA YOSHISADA, a warrior of the 14th century, famed for his courage and for his devotion to the Mikado's cause against the usurping families of Hōjō and Ashikaga. An incident in his life which artists love to portray is that related at the end of the description of Kamakura in Route 2.

NOBUNAGA,* properly *Ota Nobunaga* (1534-1582), was a warrior who, in the general scramble for land and power which went on in the latter half of the 16th century, gained possession of the provinces of Suruga, Mino, Ōmi, Mikawa, Ise, and Echizen. Having next taken Kyōto, he built the stronghold of Nijō, and sided with Ashikaga Yoshiaki, who by his influence was made Shōgun in 1558. Six years later the two quarrelled. Nobunaga arrested and deposed Yoshiaki; and the power of the Ashikaga family, which had lasted two hundred and thirty-eight years, came to an end. By the aid of his generals Hideyoshi and Ieyasu, he brought large portions of the Empire under his sway, but never obtained the title of Shōgun, which custom had limited to members of the Minamoto family, whereas Nobunaga was of Taira descent. Though a great soldier, Nobunaga lacked the administrative ability to follow up and consolidate the advantages gained in war. Consequently, when he was assassinated by an offended subordinate named Akechi, his power died with him. Nobunaga was a bitter foe to Buddhism. Among his many acts of violence, was the destruction of the great monastery of Hiei-zan near Kyōto and of the Hongwanji at Ōsaka, on both which occasions frightful scenes of massacre ensued. On the other hand, he

* This article is taken almost verbally from Griffis's *Mikado's Empire*, Chap. XXIII.

encouraged the Christians; but it is not to be supposed that a man of his stamp did so out of any appreciation of their theological tenets.

NICHIREN was born at Kominato in the province of Awa, at the mouth of Yedo Bay, in A.D. 1222. At the age of twelve, he became an acolyte in the Shingon sect of Buddhists, and was admitted to the priesthood three years later. Shortly afterwards, he adopted the name by which he is known to history. It signifies "lotus of the sun," and is derived from a dream which came to his mother of the sun on a lotus-flower, in consequence of which she became pregnant. He acquired a thorough knowledge of the whole Buddhist canon by means of a miracle, and met in the course of his studies with words which he converted into the formula *Namu Myōhō Renge Kyō*, "Oh, the Scripture of the Lotus of the Wonderful Law!"—a formula which is still constantly used as an invocation by his followers, and which is to be seen carved on stones all over the country in the eccentric calligraphy (*hige-daimoku*) represented in the illustration.



HIGE-DAIMOKU.

sect forever all the lands in his possession. As crowds of disciples flocked to Nichiren for instruction in the faith, he erected a small shrine which became the nucleus of the now famous monastery of Minobu. In 1282, feeling that death was approaching, he removed from Minobu to Ikegami, near the modern city of Tōkyō, and there died. His body was burnt on the spot and the bones were conveyed to Minobu, only a small portion being retained at Ikegami as a precious relic. His zeal and his intolerance appear to have been inherited by his spiritual children,—the *Nichiren-shū*, or *Hokke-shū*, as the sect derived from him is also called, having pushed the *odium theologicum* to a degree otherwise rare in Japan. The chief outward and visible—or rather audible—sign of their temples is

Having excited the wrath of the Regent Tokiyori by the unsparing manner in which he attacked other sects, he was banished to the peninsula of Izu in 1261, but pardoned soon after. Ten years later, his enemies persuaded the Regent Tokimune that Nichiren's doctrines tended to subvert the state. He was seized and thrown into a cave with his six chief disciples, and condemned to be beheaded the same night, but when brought to the place of execution, was saved by a miracle, the executioner's sword failing to act on the head of so holy a man; and Tokimune, warned in a dream, spared his life. Nichiren was, however, banished to the island of Sado in the North, but was permitted in 1274 to return to Kamakura, then the military capital of Eastern Japan. He next retired to live among the mountains of Minobu in a hut, which he quitted in order to take up his abode with the lord of the manor, Nambu Rokurō, a devotee so zealous that he bestowed on the saint and his

the drum, which the devotees beat for hours together to keep time to their chanting of the sacred formula *Namu Myōhō Renge Kyō*. Nichiren's crest is the orange-blossom (*tachibana*).

OGURI HANGWAN (15th century) and his faithful wife or mistress, TERUTE HIME belong rather to romance than to sober history. Robbers having plotted to drug him with *sake* and murder him during the night, she—at that time one of the courtesans of the village, who had been invited to assist in the revels—informed him of the plot. Vaulting upon the back of a wild horse found in a thicket close by, he escaped to Fujisawa on the Tōkaidō, where his tomb and Terute Hime's are still shown. On another occasion, his enemies decoyed him into a poisonous bath which produced leprosy; but Terute Hime wheeled him in a barrow from Kamakura all the way to the hot springs of Yunomine in Kishū, where a single week's bathing restored him to health and strength.

ŌKYO (1733—1795), properly called *Maruyama Ōkyo*, was the founder of the Shijō school of painters, whose watchword was fidelity to nature, though, as Anderson points out, their practice was far less radical than their theory, and did not lead them actually to reject the conventionalities of their predecessors. Ōkyo was specially successful in his representation of birds and fishes.

SAIGŌ, a *samurai* of the Satsuma clan, whose youth coincided with the closing years of the Japanese *ancien regime*, conspicuously distinguished himself on the Imperialist side. Before the triumph of the latter, he was thrice exiled to Ōshima in Loochoo, as a political suspect; but after the revolution of 1868, to the success of which he contributed so materially as to earn the title of Commander-in-Chief of the Imperial forces, he became one of the most important personages in the state. His programme, however, was no radical one. When his colleagues in the government showed that their aim was not, as had at first been asserted, a return to the Japan of early historic days, but the complete Europeanisation of the country and the abandonment of national usages and traditions, Saigō broke with them, and retired to the city of Kagoshima in Satsuma, where he founded a military school to which all the ardent youth of Satsuma and Ōsumi soon began to flock. The influence of this school precipitated the inevitable conflict between the old and the new order of ideas. It broke out in 1877, and is known to history as the Satsuma Rebellion. After a struggle of several months, the Imperialists triumphed, and Saigō himself fell on the 24th September, as did the whole of the little band of five hundred that had remained faithful to him till the end. Saigō still lives in popular esteem as the most perfect example of a brave warrior and a true patriot; and even the Imperial Court now reveres his memory, the ban of degradation having been removed in 1890, and the dead Commander-in-Chief re-instated posthumously in all his honours. The common people say that Saigō's spirit has gone to dwell in one of the brightest stars of heaven. The visit of the Czarewitch to Japan in 1891 helped to give credence to a wild notion according to which Saigō had, like Yoshitsune centuries before, escaped to Siberia.

SAIGYŌ HŌSHI (died A.D. 1198) was an eccentric monk and famous poet of noble birth.

SESSHŪ (1421-1507) was the greatest Japanese artist of the Chinese school of painting. Anderson says of him:

"It is difficult for a European to estimate Sesshū at his true value... Notwithstanding the boast of the artist that the scenery of China was

his only teacher, and the credit bestowed upon him by his admirers of having invented a new style, he has in no respect departed from the artificial rules accepted by his fellow painters. He was, however, an original and powerful artist, and his renderings of Chinese scenery bear evidences of local study that we look for in vain in the works of his successors. The grand simplicity of his landscape compositions, their extraordinary breadth of design, the illusive suggestions of atmosphere and distance, and the all-pervading sense of poetry, demonstrate a genius that could rise above all defects of theory in the principles of his art."

SHINRAN SHŌNIN (1173-1262) was the founder of the powerful Ikkō sect of Buddhists, also called Shinshū or Monto, whose splendid temples, known by the name of *Hongwanji* or *Monzeki*, are among the chief sights of the greater Japanese cities. *Hongwanji* means "the Monastery of the Real Vow," in allusion to the vow made by Amida that he would not accept Buddhahood unless salvation were made attainable for all who should sincerely desire to be born into his kingdom, and signify their desire by invoking his name ten times. It is upon a passage in a Buddhist scripture where this vow is recorded that the peculiar doctrine of the sect is based, its central idea being that man is to be saved by faith in the merciful power of Amida, and not by works or vain repetition of prayers. For this reason, and also because its priests are permitted to marry, this sect has sometimes been called the Protestantism of Japan. In the year 1602, political reasons caused a split in the sect, which since that time has been divided into a Western and an Eastern branch—*Nishi Hongwanji* and *Higashi Hongwanji*,—each branch owning a temple in every considerable city. Shinran Shōnin was descended from the Imperial family. The abbots of the sect therefore bear the title of *Monzeki*, or Imperial Offspring, while the walls enclosing its temples are allowed the *suji-kabe*, or *suji-bei*,—striped plaster ornamentation, otherwise reserved for buildings inhabited by Imperial princes. During the present reign, Shinran Shōnin has been honoured by the bestowal of the posthumous title of *Kenshin Daishi*, that is "the Great Teacher who Sees the Truth."

SHŌTOKU TAISHI (572-621), the Constantine of Japanese Buddhism, was son of the Emperor Yōmei and regent under the Empress Suiko, but never himself actually ascended the throne. He founded a large number of monasteries, framed a code of laws, and is said to have introduced the use of the calendar into Japan. He is also the reputed author of numerous paintings and sculptures, which Anderson, however, inclines to consider apocryphal.

SHŪBUN (15th century), one of the greatest Japanese painters of the Chinese school.

SOGA KYŌDAI, that is, the Soga Brethren Jūrō and Gorō, have remained national heroes on account of the pious vendetta which they executed in the hunting-camp of the Shōgun Yoritomo at the base of Fuji, in the year 1193, on Kudō Suketsune, the murderer of their father. Jūrō perished in the attempt, while Gorō was captured, brought before Yoritomo, and condemned to have his head hacked off with a blunt sword. Together with their names has been preserved that of Tora Gozen, a courtesan of the town of Ōiso on the Tōkaidō, who was the younger brother's mistress, and who, no less faithful than fair, aided him in his revenge and became a nun after his death.

SOSEN (1747-1821), an artist of the Shijō school, famed for his paintings of monkeys.

TAKEDA SHINGEN (see Rte. 26).

TAKENOUCHI NO SUKUNE, the Methuselah of Japan, is said to have lived two hundred and fifty-five years (according to others, three hundred and sixty years), and to have served six successive Mikados. His birth is supposed to have taken place about 200 B.C.

TAMURA MARO (died A.D. 811), the bravest and most successful generalissimo (*Shōgun*) of his time. He subdued the Ainos who then inhabited the Northern portion of the Main Island almost as far South as Sendai.

TOBA Sōjō, an abbot of the 13th century, is remembered as the originator of a quaint, coarse style of picture called *Toba-e*.

TORI BUSSHI (early in the 7th Century), the first great Japanese sculptor. He was of Chinese descent and carved Buddhist images. Some of his works still survive at the temple of Hōryūji near Nara.

UNKEI, a famous mediæval sculptor of Buddhist images.

URASHIMA TARō, the Japanese Rip Van Winkle, is said by the national historians to have left Japan in A.D. 477, and to have returned in 825. His legend takes a hundred forms. The following is not only the simplest, but the most ancient, being translated as literally as possible from a ballad contained in the *Man-yō-shū*, an anthology which dates from A.D. 760. The poem itself is probably far older:—

THE FISHER-BOY URASHIMA.

'Tis Spring, and the mist comes stealing
O'er Suminoye's shore,
And I stand by the sea-side musing
On the days that are no more.

I muse on the old-world story,
As the boats glide to and fro,
Of the fisher-boy Urashima,
Who a-fishing loved to go,—

How he came not back to the village
Though sev'n suns had risen and set,
But rowed on past the bounds of ocean,
And the Sea-God's daughter met;

How they pledged their faith to each other,
And came to the Evergreen Land,
And entered the Sea-God's palace
So lovingly hand in hand,

To dwell for aye in that country,
The ocean-maiden and he,—
The country where youth and beauty
Abide eternally.

But the foolish boy said, 'To-morrow
I'll come back with thee to dwell;
But I have a word to my father,
A word to my mother to tell.'

The maiden answered, ' A casket
 I give into thine hand ;
 And if that thou hopest truly
 To come back to the Evergreen Land,

' Then open it not, I charge thee !
 Open it not, I beseech ! ' —
 So the boy rowed home o'er the billows
 To Suminoye's beach.

But where is his native hamlet ?
 Strange hamlets line the strand.
 Where is his mother's cottage ?
 Strange cots rise on either hand.

' What ! in three short years since I left it,'
 He cries in his wonder sore,
 ' Has the home of my childhood vanished ?
 Is the bamboo fence no more ?

' Perchance if I open the casket
 Which the maiden gave to me,
 My home and the dear old village
 Will come back as they used to be.'

And he lifts the lid, and there rises
 A fleecy, silvery cloud,
 That floats off to the Evergreen Country—
 And the fisher-boy cries aloud,

He waves the sleeve of his tunic,
 He rolls over on the ground,
 He dances with fury and horror,
 Running wildly round and round.

But a sudden chill comes o'er him
 That bleaches his raven hair,
 And furrows with hoary wrinkles
 The form erst so young and fair.

His breath grows fainter and fainter,
 Till at last he sinks dead on the shore ;
 And I gaze on the spot when his cottage
 Once stood, but now stands no more.

YAMATO-TAKE NO MIKOTO, one of the eighty children of the Emperor Keikō, was a great hero of the pre-historic age. While yet a stripling, he was sent by his father to destroy the rebels of Western Japan. In order to accomplish this end, he borrowed the gown of his aunt who was high-priestess of Ise, and, thus disguised, made the rebel chieftains fall in love with him while carousing in the cave where they dwelt. Then suddenly drawing a sword from his bosom, he smote them to death. He next subdued the province of Izumo, and finally conquered Eastern Japan, which was at that time a barbarous waste. After many adventures both warlike and amorous, he died on the homeward march to Yamato where the Emperor, his father, held Court.

YORITOMO (1147-1199) was the founder of the Shōgunate, the first Japanese Mayor of the Palace, if one may so phrase it. A scion of the great house of Minamoto, as shrewd and ambitious as he was unscrupulous and inhuman, he was left an orphan at an early age, and barely escaped death as a lad at the hands of Kiyomori, the then all-powerful Minister, who belonged to the rival Taira clan. Kiyomori's exactions having roused the indignation of the whole Empire, Yoritomo saw that the moment had come to essay the restoration of his own fortunes. All the malcontents eagerly flocked to his standard; and first in Eastern Japan, then at Kyōto, and lastly at the great sea-fight of Dan-no-ura near Shimonoseki at the S.W. end of the Inland Sea, Yoritomo defeated the Taira and utterly exterminated them, putting even women and children to the sword. Yoritomo established his capital at Kamakura, which soon grew into a great city, thoroughly reorganised the administration by the appointment of military governors, chosen from among his own clan, to act conjointly with the civil governors who received their nominations from the Mikado, by the levy of taxes for military purposes payable into his own treasury, and by other far-sighted innovations made in the interests of a military feudalism. At last in 1192, he obtained—in other words forced—from the Court of Kyōto the title of *Sei-i Tai Shōgun*, that is "Barbarian-subduing Generalissimo," which soon came to denote the military or actual ruler of the country, as distinguished from its theoretical head, the heaven-descended Mikado. Yoritomo, whose life had been spent fighting, died peacefully in his bed. Among the many on whom he trampled to satisfy the dictates of personal ambition, was his own brother Yoshitsune, a far nobler character. Though Yoritomo's system of government remained in vigour for well-nigh seven centuries, the sceptre dropped from his own family in the generation following his death, his sons Yoriie and Sanetomo being weaklings who both perished by assassination at an early age.

YOSHITSUNE, (b. 1159), also called *Ushiwaka*, was younger half-brother to the first Shōgun Yoritomo, being the son of Yoshitomo by a beautiful concubine named Tokiwa. By yielding to the wicked desires of the tyrant Kiyomori, Tokiwa obtained pardon for her son on condition that he shaved his head and became a monk. Accordingly he was placed in the Buddhist monastery of Kurama-yama near Kyōto. But theological exercises were so little to his taste that he ran away to Northern Japan in company with a friendly merchant, and at once distinguished himself by the valour with which he repelled the assaults of the brigands, slaying several with his own hand, though then himself but sixteen years of age. When Yoritomo rose in arms against the Taira clan, Yoshitsune naturally joined him, and became his greatest general. Indeed, the real guerdon belonged rightfully to the younger rather than to the elder brother. Yoritomo, far from feeling any gratitude, began to burn with jealousy and to detest Yoshitsune as a possible rival. He even went so far as to compass his death. But Yoshitsune escaped again to Northern Japan, where, according to one account, he was discovered by spies, and killed after a desperate fight on the banks of the Koromo-gawa, his head being sent to Yoritomo at Kamakura, preserved in *sake*. Others say that he committed *harakiri* when he saw that all was lost, having previously killed his own wife and children. A more fanciful account is that he escaped to Yezo, and then re-appeared on the mainland of Asia as Genghis Khan. This fable probably originated in an accidental similarity between the Chinese characters used to write the names of these two

famous men. But it is a remarkable fact that to this day Yoshitsune remains an object of worship among the Ainos of Yezo. To the Japanese his name is a synonym for single-minded bravery and devotion. The traveller will often hear mentioned in connection with the name of Yoshitsune those of Benkei, his faithful retainer, and Yasuhira, the traitor suborned by Yoritomo to slay him.

28.—POPULATION OF THE CHIEF CITIES.

Fukui (Echizen)	41,000	Nagoya	179,000
Fukuoka (Chikuzen)	55,000	Niigata	47,000
Gifu	31,000	Okayama	47,000
Hakodate	58,000	Ōsaka	484,000
Hirosaki	30,000	Ōtsu	32,000
Hiroshima	90,000	Sakai (Izumi)	45,000
Kagoshima	56,000	Sendai	64,000
Kanazawa (Kaga)	93,000	Shimonoseki	33,000
Kōbe	143,000	Shizuoka	38,000
Kōchi	33,000	Takamatsu (Sanuki)	34,000
Kōfu	33,000	Tokushima (Awa)	60,000
Kumamoto	56,000	Tōkyō (district of)	1,628,000
Kyōto	298,000	Toyama (Etchū)	59,000
Maebashi	32,000	Utsunomiya	31,000
Matsue	35,000	Wakayama	55,000
Matsuyama (Iyo)	34,000	Yokohama	143,000
Morioka	32,000	Yokosuka	32,000
Nagasaki	60,000		

Total population of Japan on 1st Jan., 1892, was 40,718,677.

29.—OUTLINE TOURS.

1.—*One Month's Tour from Yokohama :—*

Tōkyō	3 days.
Kamakura and Enoshima	1 "
Miyanoshita	3 "
From Miyanoshita to Nagoya by Tōkaidō Railway	1 "
Nagoya	$\frac{1}{2}$ "
From Nagoya to Kyōto	1 "
Kyōto	4 "
Lake Biwa and back to Kyōto	1 "
From Kyōto to Nara, Ōsaka, and Kōbe	3 "
Kōbe to Yokohama by steamer (by rail $\frac{1}{2}$ day less)	$1\frac{1}{2}$ "
From Yokohama to Nikkō by rail	$\frac{1}{2}$ "
Nikkō and Chūzenji	$3\frac{1}{2}$ "
From Nikkō to Ikao viâ Ashio and the Watarase-gawa	2 "
Ikao (visit Haruna)	2 "
From Ikao to Myōgi-san viâ Takasaki	1 "
Myōgi-san and back to Yokohama by rail	1 "
Spare days	2 "
Total	31 "

With this tour may be combined the ascent of Fuji from Yokohama (see Route 9).

2.—*One Month's Tour from Kōbe* :—

Kōbe	1 day.
Ōsaka, Nara, Kyōto, and Lake Biwa	5 "
Train from Kyōto to Gifu; along the Nakasendō to Asama-yama and Karuizawa	6 "
Karuizawa to Ikao	1 "
Ikao	1 "
Ikao to Nikkō viâ the Watarase-gawa	2 "
Nikkō	4 "
By rail to Tōkyō	$\frac{1}{2}$ "
Tōkyō	3 "
Yokohama, Kamakura, and Miyanoshita	$4\frac{1}{2}$ "
Tokaidō Railway to Nagoya	1 "
Rail to Kōbe	1 "
Spare days	1 "
Total ..	31 "

3.—*One Month's Tour from Nagasaki* :—

Nagasaki and Onsen (Unzen)	4 days.
From Nagasaki to Kōbe by steamer	2 "
Nara, Kyōto, and Lake Biwa	5 "
From Kyōto to Nagoya by Tōkaidō Railway	1 "
From Nagoya to Miyanoshita	1 "
Miyanoshita	3 "
From Miyanoshita to Kamakura and Yokohama	1 "
Yokohama	1 "
Tōkyō	3 "
From Tōkyō to Nikkō and back	4 "
Steamer from Yokohama to Nagasaki	4 "
Spare days	2 "
Total ..	31 "

4.—It frequently happens that travellers from America, *en route* to Europe viâ India, have only a fortnight to devote to Japan between the steamer that drops them at Yokohama and the next one that picks them up at Kōbe. To such the following outline is suggested :—

Yokohama (shopping, travelling arrangements)	2 days.
Tōkyō (sights and the theatre)	2 "
Tōkyō to Nikkō and back to Yokohama	3 "
By Tōkaidō Railway to Miyanoshita, visiting Kamakura and Enoshima <i>en route</i>	1 "
Miyanoshita	1 "
Rail to Kyōto	1 "
Kyōto, Ōsaka, and Kōbe	4 "
Total ..	14

All the above tours are practicable for ladies. Shorter tours can easily be arranged by omitting certain portions of them.

5. Yokohama to Miyanoshita, Hakone, and Atami (see Routes 6 and 7).

6. Yokohama to Nikkō, the copper-mines of Ashio, down the valley of the Watarase-gawa to Ōmama, and back to Yokohama by train. Five days. One day extra for Kōshin-zan (Routes 14 and 15).

7. Yokohama to Nikkō, Chūzenji, and Yumoto; thence over the Konsei-tōge to Maebashi, and back to Yokohama by train. One week. Two extra days to visit Ikao at end of trip (Routes 14, 16, and 12).

8. Yokohama to Tachikawa on the Hachiōji Railway; thence viâ Ōme up the valley of the Tamagawa to Kōfu. Kōfu to Kajikazawa, and down the rapids of the Fujikawa (visiting Minobu) to Iwabuchi on the Tōkaidō Railway. One week. If Mitake be visited, one day more. All this is included in Route 26.

9. Yokohama to Ikao, 1st day; Ikao to Kusatsu, 2nd day; Kusatsu to Shibu, 3rd day; Shibu to Toyono and Nagano, 4th day. From Nagano to Myōgi-san viâ Karuizawa, 5th day. Train from Matsuida to Yokohama in 5½ hrs. One day extra for ascent of Asama-yama from Karuizawa (Routes 12, 25, 11, and 10).

10. Yokohama to Nagano by train, back to Ueda to rejoin the Nakasendō, thence along the Nakasendō to Gifu, and by train to Kyōto. Eight or nine days (Routes 25, 35, and 34).

11. Yokohama by the Kōshū Kaidō or Nakasendō to Shimo-no-Suwa, and down the rapids of the Tenryū-gawa to the Tōkaidō-Railway. Five or six days (Routes 26, 35, and 39).

12. Yokohama by train to Shiogama, by water to Matsushima, Ishinomaki, Kinkwa-zan, and Oginohama, whence steamer back to Yokohama. Four days. Three extra days to visit Bandai-san from Motomiya on Northern Railway. (Routes 68, 69, and 19).

13. The Shrines of Ise. Four days from Yokohama or Kōbe. (Routes 34 and 32).

14. Ōsaka through Yamato to Kōya-san, and back by Wakayama. Five days (Routes 38 and 42).

15. Kyōto to Tsuruga on the Sea of Japan; overland or steamer to Fushiki, steamer to Naoetsu, rail to Tōkyō. Five or six days (Routes 33, 25, and 10).

16. Tour of the Inland Sea and Shikoku. Time uncertain (Routes 50 to 55).

17. Nagasaki to the solfataras of Onsen (Unzen) and back. Three days (Route 58).

18. Nagasaki to the hot-springs of Takeo, and back viâ the Potteries of Arita. Three days (Route 57).

19. Rapids of the Kumagawa. Four days (Route 65).

20. From Nagasaki to Ureshino, Takeo, and Saga; rail to Kurume; viâ Yabakei Valley to Nakatsu, Ōita, Takeda, Sakanashi, Kumamoto; back to Nagasaki by steamer from Misumi, 8 days. Two extra days are required for the ascent of Aso-san (Routes 57, 59, 60, 61, and 62).

21. By steamer from Yokohama to Hakodate and Otaru; rail to Sapporo and Mororan; steamer to Hakodate and Aomori; back to Yokohama by rail, visiting Matsushima, Bandai-san, and Nikkō *en route*. A fortnight (Routes 77, 81, 69, 19, and 14).

22. By steamer from Hakodate up the East Coast of Yezo and to the Southern Kuriles (Route 82).

LIST OF "FIXED ROUTES OF TRAVEL."

(A traveller restricting himself to one of these Routes need only mention the number in his application.)

FROM YOKOHAMA :

No. 1. By regular routes* to the Thirteen Provinces round Fuji and back.

No. 1-A. (In the American list only). (*To Nikkō and vicinity, and Bandai-san and vicinity by rail; thence by regular routes to Kōtsuke, Shinano, Musashi, Sagami, Izu, Kai, Suruga, and Tōtōmi to Nagoya, Kyōto, and Kōbe, Himeji and Okayama, and return, with permission to visit Nara and Ise Shrines en route.—This route may also be applied for from Kōbe or Nagasaki.*)

No. 2. By rail to Kōbe viâ Shizuoka, Nagoya, and Kyōto, with liberty to break the journey to visit Hakone and Nara.

No. 3. To Kyōto by the Nakasendō, and thence to Nara and Kōbe by regular routes. (*American list includes return.*)

No. 4. To Yokkaichi by sea, and thence by regular routes to Ise, Nara, Kyōto, and Kōbe. (*"And return." Amer. List.*)

No. 5. By rail to Sendai, and thence to Matsushima and Oginohama (and back if necessary), with leave to break the journey to visit Bandai-san. (*"And Hakodate and Nikkō." Amer. List.*)

No. 6. By rail to Sendai and thence by regular routes to Aomori and Hakodate and back.

No. 7. Hakodate, Otaru, Sapporo, and Yezo generally.

FROM KÔBE :

No. 8. To Himeji by rail; thence to Yokohama by rail viâ Kyōto, Nagoya, and Shizuoka, with liberty to break the journey to visit Nara and Hakone. (*"Also Nikkō and Ise." Amer. List.*)

No. 9. To Himeji by rail; thence by regular routes to Kyōto and Nara; thence by the Nakasendō to Tōkyo (*"and back." Amer. List.*) with liberty to visit by regular routes the Provinces of Kōtsuke, Shimotsuke, Hitachi, Shimōsa, and Musashi.

No. 10. By regular routes to the provinces of Settsu, Harima, Yamashiro, Kawachi, Echizen, Ōmi, Izumi, Yamato, Kishū, and back.

No. 11. To Nagasaki by regular routes through the Provinces of Harima, Bizen, Bitchū, Mimasaka, Bingo, Aki, Suwō, Nagato, Buzen, Chikuzen, and Hizen, and back.

No. 12. By regular routes to the Provinces of Harima, Bizen, Sanuki, Awa, Kishū, Izumi, and the Island of Awaji and back.

FROM NAGASAKI :

No. 13. By regular routes through the Provinces of Hizen, Chikugo, Higo, Satsuma, Ōsumi, Hyūga, Bungo, Buzen, Chikuzen and back.

No. 14. To the Gotō Islands and back.

No. 15. To Shimonoseki by sea; thence to Kōbe by regular routes through the Provinces of Nagato, Suwō, Aki, Bingo, Bitchū, Mimasaka, Bizen, Harima, and back.

* Officialdom has vouchsafed no definition of this mystic term; but in practice the regular roads mean all or any roads.

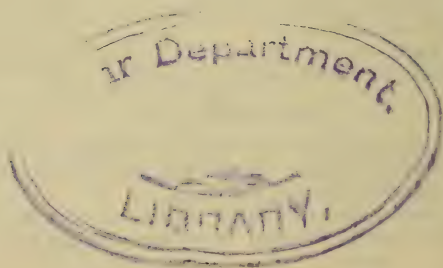
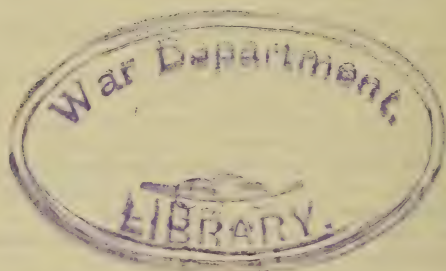
No. 16. To Shimonoseki by regular routes through the Provinces of Hizen, Chikuzen, and Buzen; thence to Kōbe by regular routes through the Provinces of Nagato, Suwō, Aki, Bingo, Bitchū, Mimasaka, Bizen, and Harima. (*"And back."* Amer. List.)

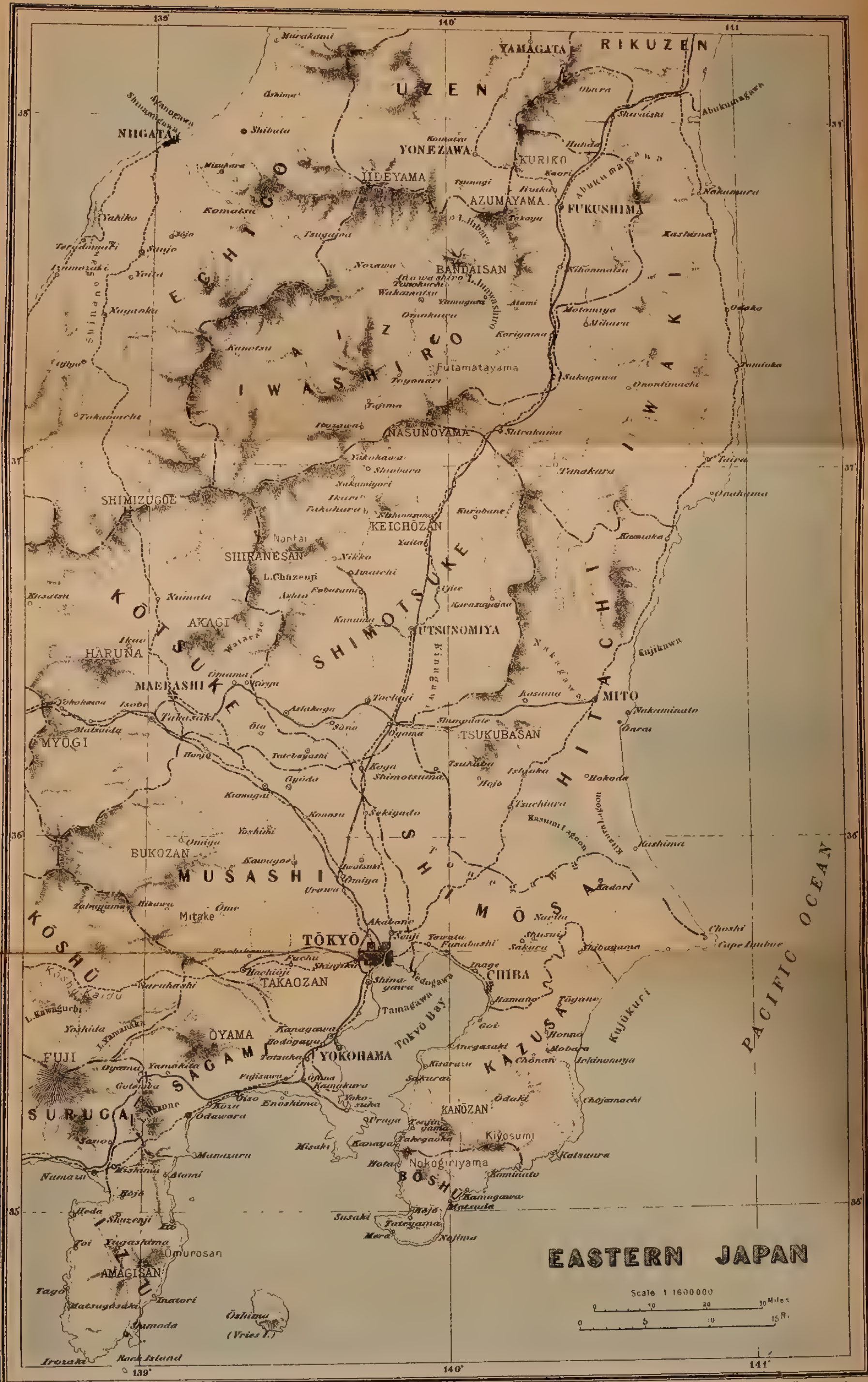
FROM HAKODATE :

No. 17. Same as No. 7.

No. 18. Viâ Mororan to Sapporo and Yezo generally.

No. 19. By sea to Aomori; thence by regular routes to Sendai, and thence by rail to Tōkyō.





SECTION 1.
EASTERN JAPAN.

Routes 1—24.



A HANDBOOK FOR TRAVELLERS IN J A P A N .

ROUTES.

ROUTE 1.

YOKOHAMA.

Yokohama, the place where most visitors first touch Japanese soil, is the largest of the Treaty Ports and practically the port of Tōkyō. The landing-place (*hatoba*) and the custom-house (*zei-kwan*) are within 5 min. drive of the Hotels and within 10 min. of the Railway Station.

Hotels.—Grand Hotel, No. 20; Club Hotel, No. 5-B, both on the Bund, facing the sea; Oriental Hotel, No. 87, Main Street.

Restaurants.—(*European food*) Nissei-rō, in Ōta-machi, Go-chōme; Edokō, in Minami Naka-dōri. (*Japanese food*) Sanomo, in Ōta-machi; Fukki-rō, near the Railway Station.

Japanese Inns.—Fukui, in Ben-ten-dōri; Takano-ya, in Honchō-dōri.

Banks.—Hongkong and Shanghai Bank, No. 2; Chartered Bank of India, Australia, and China, No. 78; National Bank of China, No. 61. Also Agencies of the Chartered Mercantile Bank, and of the Bank of China, Japan and the Straits.

Consulates.—British, No. 172;

American, No. 234; French, No. 84; German, No. 81.

Post and Telegraph Office.—This, together with the *Telephone Exchange*, the *Custom-House* and the *Prefecture (Kenchō)*, stands near the British and American Consulates, on the space between the Foreign Settlement and the Japanese town.

Steam Communication.—Japan Mail Steamship Company (*Nippon Yusen Kwaisha*), close to the Railway Station; Peninsular and Oriental, No. 15; Messageries Maritimes, No. 9; Norddeutscher Lloyd, No. 29; Pacific Mail, Occidental and Oriental, No. 4-A; Canadian Pacific, No. 200; Northern Pacific, and the "Shire" line. (Dodwell, Carlill and Co.), No. 50. B; "Glen" line, Jardine, Matheson & Co., No. 1; "Ben" line, Cornes & Co. No. 50; Holt's line, Butterfield and Swire No. 7.

Churches.—Christ Church (Anglican), No. 105; Union Church (Protestant), No. 167; Methodist, No. 221; Roman Catholic, No. 80.

Clubs.—Yokohama United Club, No. 5-A. Club Germania, No. 235. Masonic Temple, No. 61. Chess Club, No. 86.

Photographs of Japanese Scenery and Costumes.—Farsari & Co., No. 16; Kimbei, in Honchō-dōri; Tamamura, in Benten-dōri; Suzuki, near the Cricket Ground.

Books and Maps relating to Japan.—Kelly and Walsh, No. 61; Good-enough & Co., No. 56; Farsari, No. 16.

Foreign Stores for Japanese Works of Art.—Deakin Brothers & Co., opposite the Grand Hotel, and No. 38; Kuhn, No. 57; Arthur & Bond's Fine Art Gallery, No. 12.

Japanese Curio Dealers.—Minoda Chōjirō, in Honchō-dōri, fine lacquer, enamels, and ivories; Inoue, 44, Honchō-dōri, screens, embroideries, etc.; Musashi-ya, in Honchō-dōri, jewellery, ivories, silver-ware, etc.; Nagasaki-ya, in Honchō-dōri, jewellery, metal-work, ivories, etc.; Matsuishi-ya, in Honchō-dōri, porcelain in European shapes; Tashiro-ya, in Benten-dōri, porcelain; Watano, in Honchō-dōri, porcelain; Kosaka, 25, Benten-dōri, paper fans; Shamokame, 15, Honchō-dōri, embroidery, porcelain, and enamels; Fine Art Exhibition, in Asahi-machi.

Silk Stores.—Shōbei, Shieno, both in Honchō-dōri; Noboru-ya Sakubei, in Benten-dōri; also, for cheaper articles, Yamaguchi in Ōta-machi; Matsura, 52, Benten-dōri; Tanabe, Honchō-dōri; and Tsuruya, Ishikawa.

Embroideries, Silk and Cotton Crapes, Japanese Cottons, etc.—Nozawa-ya, 30, Benten-dōri, Ni-chōme; Yamagata-ya, opposite Nozawa-ya.

Japanese Note-paper.—Tanikawa, in Minami Naka-dōri Itchōme.

Toys, etc.—Nagai, in Honchō-dōri.

Bamboo and Bead Blinds, Cabinets, etc.—Moriyasu, 62, Benten-dōri Shi-chōme.

Florists.—Boehmer & Co., 4, 5, and 28, Bluff. Gardeners' Association, 21, Nakamura Bluff.

Japanese Theatres, etc.—Tsuta-za, in Isezaki-chō; Minato-za, in Sumiyoshi-chō, where there is also generally a sort of fair.

Public Garden and Cricket Ground.—At the back of the Settlement, behind the American Consulate; *Bluff Gardens*, No. 230.

Newspapers.—"Japan Daily Advertiser," "Japan Gazette," "Japan Herald," "Japan Mail," daily; "Box of Curios," "Eastern World," weekly.

HISTORY.—Yokohama owes its commercial importance to the foreigners who have settled there. It was an insignificant fishing village when Commodore Perry anchored off it in 1854, and gave American names to several points in the neighbourhood. When it was agreed to open a Treaty Port in this part of Japan, the choice naturally fell, not on Yokohama, but on the thriving town of Kanagawa, on the opposite side of the small bay, now partially filled in. But the Japanese Government, finding Kanagawa inconvenient because of its situation on the Tōkaidō, at a time when collisions between foreigners and the armed retainers of the Daimyōs passing to and from the capital were to be apprehended, gave facilities for leasing ground at Yokohama instead. Thither accordingly the merchants, anxious to open up trade, repaired in 1859. The consuls protested against the change; but the only lasting result of their protest is the retention of the name Kanagawa in certain official documents. The superiority of the Yokohama anchorage doubtless reconciled the foreign community to the inferior position of the place on a mud flat facing North. The greater portion of the Settlement, as it now exists, dates from after the fire of 1866; and the Bluff, on which most of the well-to-do residents have their dwellings was first leased for building purposes in 1867. A large and rapidly growing native town has sprung up outside the foreign Settlement. The government of the Settlement, at one time in the hands of a mixed foreign municipality, is at present administered by the Prefect of Kanagawa. The last of the English soldiers, by whom foreign life and property were at one time protected, left Japan in March, 1875. Waterworks opened in 1887 supply Yokohama from the Sagami-gawa, 28 m. distant. Harbour-works are still in progress.—On the 31st December, 1892, the foreign population of Yokohama, exclusive of Chinese, amounted to 1,588, of whom 763 British.

It should be explained that although the streets have names, these are comparatively little used, as the numbering of the whole Settlement is continuous, irrespec-

tive of street names. A similar remark applies to the Bluff.

Though Yokohama boasts but few sights properly so called, the curiosity-hunter will here find himself in his element; and to one newly landed the native town, with its street-stalls, its theatrical and other shows, will afford an interesting spectacle. A visit should be paid to *Noge-yama*, close behind the Railway Station, for the sake of the general view of the town and harbour. Here stand some small, but popular and representative, shrines dedicated to the Shintō god of Akiha, to Dōryō, a Buddhist saint, to Fudō, the great Buddhist god whose chief shrine is at Narita (see Route 17), and to the Sun Goddess of Ise (see Route 32). This last, which crowns the hill, is generally known as Daijingu. Festivals are held at Noge-yama on the 1st, 15th, and 28th of every month. The temple of *Zōtoku-in*, dedicated to Yakushi Nyorai and situated close to the Grand Hotel, celebrates its festivals on the 8th and 12th of the month.

Yokohama possesses a Public Hall, where theatrical and other entertainments are given, and a Race Course.

Race meetings, often attended by His Majesty the Mikado, are held in spring and autumn. The race-course overlooks Mississippi Bay, which affords a charming objective point for a drive. Indeed, the whole neighbourhood abounds in beautiful landscapes.

ROUTE 2.

EXCURSIONS FROM YOKOHAMA.

1. KAMAKURA AND THE DAIBUTSU.
2. ENOSHIMA. 3. DZUSHI AND HORIUCHI. 4. KANAZAWA. [MINE].
5. SUGITA AND TOMIOKA. 6. YOKOSUKA, URAGA, AND MISAKI.
7. BUKENJI. 8. THE CAVES OF TOTSUKA. 9. ŌYAMA 10. ŌISO AND KŌZU. 11. RAPIDS OF THE KATSURAGA-WA.

(All these excursions may be made without passports, except No. 11.)

1.—Kamakura is reached from Yokohama in 50 min. by the Tōkaidō Railway, changing carriages at Ōfuna Junction. This branch line continues on to Dzushi and Yokosuka, being altogether $21\frac{1}{2}$ miles in length.

Kamakura, once the populous capital of Eastern Japan, has now shrunk into a quiet sea-side village which is a favourite resort of the Yokohama residents. The *Kaihin-in* Hotel, or Marine Sanatorium (foreign style), situated under a pine-grove near that portion of the shore known as *Yui-ga-hama*, is $\frac{1}{4}$ hr. by jinrikisha from the Station. The Japanese *inn*, Mitsuhashi, may also be recommended. Both provide hot and cold salt-water baths.

Kamakura was the seat of government in Eastern Japan from the end of the 12th to the middle of the 15th century. Yoritomo, who established the Shōgunate in 1192, chose this place as his capital, and here was laid the foundation of the feudal system of government which prevailed up to the year 1868. The city of Kamakura, in the time of Yoritomo's immediate successors, extended all over the plain and into the recesses of the different *yatsu*, or dells, which branch off from it among the hills. Its population is believed to have exceeded one million in the days of its glory. Kamakura was the scene of innumerable contests between rival military factions, and of many bloody deeds. Here, on the sea-shore, were beheaded the Mongol ambassadors of Kublai Khan, (*Jap. Kōp-pitsu-retsū*), who had imperiously sent to demand the submission of Japan to his sway. The city was repeat-

edly sacked and laid in ashes, and seems never to have fully recovered from the disasters of the year 1455. The neighbouring city of Odawara, which next rose into importance as the seat of the powerful Hōjō family, attracted to itself large numbers of the inhabitants of Kamakura, the ruin of which town was completed by the founding of Yedo in A.D. 1603.

The chief sights of Kamakura are the Temple of Hachiman, the Daibutsu or colossal bronze Buddha, and the great image of the goddess Kwanon. They all lie within a mile of the hotel.

The *Temple of Hachiman*, the God of War, dating from the end of the 12th century, stands in a commanding position on a hill called Tsuru-ga-oka, and is approached by a stately avenue of pine-trees leading up the whole way from the sea-shore. Though both avenue and temple have suffered from the ravages of time, enough still remains to remind one of the ancient glories of the place. Three stone *torii* lead up to the temple, which stands at the head of a broad flight of stone steps. Notice the magnificent *ichō* tree, nearly 20 ft. in circumference and said to be over a thousand years old, and the flowering trees scattered about the grounds.

Before ascending the flight of steps, the minor shrines to the r. deserve passing notice. The nearer one, painted red and called *Wakamiya*, is dedicated to the Emperor Nintoku, son of the God of War. The further one, renovated in 1890, is called *Shirahata Jinja* and dedicated to Yoritomo. The style and structure are somewhat unusual, black and gold being the only colours employed, and iron being the material of the four main pillars. The interior holds a small wooden image of Yoritomo.

A side path leads up hence to the main temple, which is enclosed in a square colonnade painted red. The temple, which was re-erected in 1828 after having been destroyed by fire seven years previously, is in the Ryōbu Shintō style, with red pillars,

beams, and rafters, and is decorated with small painted carvings chiefly of birds and animals. In the colonnade are several religious palanquins (*mikoshi*) used on the occasion of the semi-annual festivals (15th April and 15th September), a wooden image of Sumiyoshi by Unkei, and a few relics of Yoritomo. Most of the relics once preserved in the temple have been removed to the residence of the Chief Priest (*Hakozaki Oyatsu-kwan*), and are only exhibited at festival time.

Immediately behind the temple of Hachiman, is a small hill called *Shirahata-yama*, whence Yoritomo is said to have often admired the prospect. The base of the hill is enclosed and laid out as a garden.

The *Daibutsu*, or *Great Buddha*, stands alone among Japanese works of art. No other gives such an impression of majesty, or so truly symbolises the central idea of Buddhism—the intellectual calm which comes of perfected knowledge and the subjugation of all passion. But to be fully appreciated, the Daibutsu must be visited many times.

There had been a temple in this place since the 8th century, but the image is of much later date. Its precise history is involved in obscurity. Tradition, however, says that Yoritomo, when taking part in the dedication of the Daibutsu at Nara, conceived the desire of having a similar object of worship at his own capital, but died before he could put the plan into execution. One of the ladies of his court undertook to collect funds for the purpose, and in the year 1252 the Kamakura Daibutsu was cast by Ono Gorōemon. History tells of two such images. The first, a wooden one, was designed by a priest, who collected money far and wide amongst all classes, and in 1238 the head of the image, 80 ft. in circumference, was in its place, while the temple in which it stood was completed in 1241 and dedicated in 1243. This image is said to have represented Amida, and to have been destroyed by a tempest. The second is spoken of as a gilt bronze image of Shaka, and the casting is believed to have been begun in 1252. The present one represents Amida, and notwithstanding the difference of name, is probably the bronze image referred to above as dating from 1252. It was enclosed in a large building 50 yds. square, whose roof was supported

on sixty-three massive wooden pillars. Many of the stone bases on which they rested are still *in situ*. The temple buildings were twice destroyed by tidal waves, in 1369 and 1494, after which they were not rebuilt. Since that time the image has remained exposed to the elements.

The Daibutsu is best seen from about half-way up the approach. Its dimensions are approximately as follows:—

	FT.	IN.
Height	49	7
Circumference	97	2
Length of face	8	5
Width from ear to ear	17	9
Round white boss on forehead	1	3
Length of eye	3	11
„ of eyebrow	4	2
„ of ear	6	6
„ of nose	3	9
Width of mouth	3	2
Height of bump of wisdom		9
Diameter of bump of wisdom	2	4
Curls (of which there are 830): Height		9
„ Diameter	1	
Length from knee to knee	35	8
Circumference of thumb ..	3	

The eyes are of pure gold, and the silver boss weighs 30 lbs. avoirdupois. The image is formed of sheets of bronze cast separately, brazed together, and finished off on the outside with the chisel. The hollow interior of the image contains a small shrine, and a ladder leads up into the head.

The Temple of Kwannon, known as *Hase no Kwannon*, stands not far from the Daibutsu on an eminence commanding a beautiful view of the sea-shore towards Misaki, and over the plain of Kamakura. The great image of the Goddess of Mercy, for which this temple is celebrated, stands behind folding-doors which a small fee to the attendant priest will suffice to open; but the figure can only be indistinctly seen by the dim light of a few candles. It is of brown lacquer gilded over, and its height is 30 ft. 5½ in. The admirable bronze seated figure of Dainichi Nyorai on the l. was pre-

sented by the Shōgun Ashikaga Yoshimasa (b. 1436, d. 1490).

Close to this temple is a bold cliff called *Inamura-ga-saki*.

In 1333, when the city of Kamakura was attacked by the partisans of the Emperor Go-Daigo, part of the force led by Nitta Yoshisada advanced along the strand from the W. of this hill, but were unable to pass under the cliff owing to *chevaux-de-frise* being placed against it down to the water's edge, while their passage in boats was prevented by a long row of war-junks lying some 500 or 600 yards off the shore. Yoshisada therefore climbed the cliff, and after praying to the Sea-God, flung his sword into the sea, whereupon the tide miraculously retreated, leaving a space a mile and a half wide at the foot of the cliff, along which he marched his army into Kamakura.

Lovers of early sculpture and of Japanese historical and antiquarian lore, will find scattered over Kamakura many minor temples and other objects to arrest their attention. Amongst these the following may be enumerated:—

Ennōji, small and dilapidated, but containing the celebrated image of Emma-Ō, Regent of Hell, called *Arai-no-Emma*, and carved by Unkei.

Legend says that Unkei, having died, appeared in due course before this redoubtable deity, who thus accosted him: "Thou hast carved many images of me, but never a true one. Now that thou hast seen my face, return to earth and show me as I am." So Unkei, coming to life again, carved this image, which is, therefore, said to be *Unkei Yomiji-gaeri no saku*, that is, "the work of Unkei redivivus."

The image is only shown on application to the custodian. Other large images line the walls, one of Shōzuka-no-Baba (see p. 43), also by Unkei, being specially powerful.

Kenchōji is situated in beautiful but now mostly deserted grounds, amidst magnificent trees, of which the rugged *byakushin* (*Juniperus chinensis*) is the most prominent species, and a favourite material with the carvers of Buddhist images. The *Sammon* is a grand structure. The main temple contains a large image of Jizō, and four hundred

small gilt ones of the same divinity carved by Eshin.

A very popular little shrine was erected in 1890 on *Shōjōken*, the hill behind Kenchōji, and attracts such crowds of pilgrims that a special train is run on the 17th day of the month for their benefit. The shrine is dedicated to a goblin called *Hanzōbō*, to whom enormous quantities of small paper flags are offered up. These line both sides of the pathway that leads up the hill for a distance of 5 *chō*. A tea-house near the shrine commands a splendid view of Fuji and the sea. The *Oku-no-in* at the very top overlooks a maze of small hills and valleys in the direction of Yokohama.

The ancient *Temple of Kokuonji*, contains images of the Jū-ni-ten nearly life-size, and very large ones of Yakushi Nyorai, Nikkō Bosatsu, and Gwakkō Bosatsu, all attributed to the chisel of Unkei.

The *Tomb of Yoritomo* is a modest little monument covered with creepers.

The *Kamakura-no-Miya* was erected in 1869 in honour of a son of the Emperor Go-Daigo, called Ōtō-no-Miya, who, having failed in his attempt to overthrow the feudal government, was captured, confined in a cave, and finally assassinated A.D. 1335. The temple, which is in pure Shintō style, stands directly in front of the cave.

Enkakuji possesses the largest bell in Kamakura. This bell, dating from A.D. 1201, is 6 in. thick, 4 ft. 7 in. in diameter, and about 8 ft. high.

Myōhonji, *Kōmyōji*, *Eishōji*, and *Jū-roku-ido*, or the Sixteen Pools, in which, according to an apocryphal tradition, Kōbō Daishi performed his ablutions, are also noted.

2.—ENOSHIMA.

This most picturesque spot, though called an island, is more properly a peninsula; for only at high tide is it surrounded by the

sea. The prettiest way there leads by the road called *Shichi-ri-ga-hama** skirting the beach from Kamakura, and through the vill. of Katase. The distance from Kamakura is 4 m.

Half-way is the *Yukiai-gawa*, which, though but an insignificant streamlet, is worthy of mention on account of the following incident:—

When Nichiren was miraculously delivered from the hands of the executioner at the neighbouring village of Koshigoe, a messenger was at once despatched to Kamakura to ask for further orders, while at the same moment a reprieve was sent from the palace of the Regent Tokiyori. The two messengers happened to meet at this stream, whence the name of *Yukiai-gawa*, which means "the River of Meeting." A stone now marks the spot.

Jinrikishas can be taken as far as *Koshigoe*,

The hero Yoshitsune alighted at the small monastery of *Mampukuji* in this village, when his brother Yoritomo, jealous of his exploits and popularity, denied him entrance into the city of Kamakura. The priests still show the draft of the letter sent by Yoshitsune, denying the intrigues imputed to him and protesting in vain his loyalty. The handwriting is said to be that of his faithful henchman, Benkei.

whence it is a short walk across the neck of sand joining Enoshima to the mainland.

A more direct way of approaching Enoshima is from Fujisawa station on the Tōkaidō Railway, whence it is 1 *ri* by jinrikisha. Residents of Yokohama often go by boat down the river, which is crossed some 6 *chō* from the station. The road from Fujisawa branches off r. to Enoshima close to the vill. of *Katase*, at the entrance of which stands the temple of *Ryū-kōji*, founded after Nichiren's death by six of his disciples, and built on the spot where his execution was to have taken place. It possesses a number of fine wood-carvings.

Enoshima, being a popular holiday resort, is full of excellent *inns*. The best are the Iwamoto-in and

* Literally, the "seven *ri* shore," the *ri* in early times in Eastern Japan having consisted of only 6 *chō*.

Ebisu-ya in the vill., and the Kin-ki-rō higher up. There is fair sea-bathing. The shops of Enoshima are full of shells, corals, and marine curiosities generally, many of which are brought from other parts of the coast for sale. The beautiful glass rope sponge (*Hyalonema sieboldi*), called *hosugai* by the Japanese, is said to be gathered from a reef deep below the surface of the sea not far from the island of Ōshima, whose smoking top is visible to the S. on a clear day.

From the earliest ages the island was sacred to Benten, the Buddhist Goddess of Luck.

Before the existence of Enoshima, so says the ancient legend, the site of the present cave was the abode of a dragon, which used to devour the children of the village of Koshigoe. In the 6th century, on the occasion of a violent earthquake, the goddess Benten appeared in the clouds over the spot inhabited by that monster, and the island of Enoshima suddenly rising from the waters, she descended to it, married the dragon, and put an end to his ravages.

This cult has now been exchanged for that of three Shintō goddesses, to whom several of the temples have been re-dedicated. But the spot considered most sacred of all is the large cave on the far side of the island. It is 124 yds. in depth, the height at the entrance being at least 30 ft., but diminishing gradually towards the interior. The rocks near the cave are frequented by divers, who for a few cents bring up shell-fish from the deep, which, however, they may be suspected of having previously concealed about their persons.

Ten *chō* from Enoshima and 28 *chō* from Fujisawa station, is the sea-bathing resort of *Kugenuma* (Inn, Kōshō-kwan).

3.—DZUSHI AND HORIUCHI.

Dzushi, on the railway, 2½ miles to the S. E. of Kamakura, is the station for **Horiuchi**, 1½ m. distant, which has lately risen into favour as a sea-side resort, some of the wealthier residents of Tōkyō

and Yokohama having built villas there. A carriage road connects Dzushi and Horiuchi, which latter place commands a lovely view,—Fuji, which rises straight from the waters of Odawara Bay, forming the central feature of the scene. The *Hikage-no-Chaya* inn at Horiuchi is apt to be noisy. Nearer the station, across a ferry, may be found a quieter inn, known as the *Onsen*, with better bathing. Half a mile beyond the Hikage-no-Chaya stretches the pretty wooded promontory of *Morita Myōjin*, and the walk for 2 m. further along the coast to a point called *Chōja-saki*, where there is a good inn and capital bathing, can be recommended.

4.—KANAZAWA. [MINE.]

Jinrikishas may be taken the whole way; two men required. The total distance is 4 *ri* 30 *chō* (11¾ m.), the road being flat for the first 6 m., as far as the hamlet of *Seki* (Inn, Ishikawa-ya), and after that, very hilly.

[At the hamlet of *Tanaka*, 10 *chō* beyond *Seki*, a road practicable most of the way for jinrikishas, turns off r. to a hill called **Mine**, which commands a wonderfully extensive view. The finest prospect is towards the N., looking down on the multitude of furrowed ridges that stretch away to the mountains of Kōtsuke. To the W., the sea is visible near *Hiratsuka* and *Ōiso* on the Tōkaidō; beyond it is *Fuji*, with the *Ōyama* and *Hakone* ranges. The distance from *Tanaka* to *Mine* is 28 *chō*, say 2 m.]

On reaching the crest of the ridge, the wondrous beauty which has led the foreign residents to bestow on this neighbourhood the name of the **Plains of Heaven**, suddenly reveals itself. A scene of perfect loveliness may be enjoyed from a wayside tea-house called *Nōkendō*, which nestles under a

pine-tree known as the *Fude-sute-matsu*, because a Japanese artist of olden times here flung away his pencil in despair. At the spectator's feet is a wide, cultivated valley, bordered by pine-clad hills and opening out to the shores of an inlet, whose still waters are partly hemmed in by small peninsulas and islets, with to the l. the promontory of Kwannon-saki, and on the opposite side of Tōkyō Bay the long crest of Nokogiri-yama. The most conspicuous of the islands are Natsushima (Webster Island), with Sarushima (Perry Island) beyond it, and Eboshi-jima which is much smaller and recognisable by its triangular shape. But a mere catalogue of names can avail nothing towards conveying an idea of the peculiar magic of a scene which might be the original that inspired the Japanese landscape-painter's art.

Kanazawa (*Inns*, Chiyo-moto, Azuma-ya), on the shores of the Mutsura Inlet, is chiefly noted for its *Hak-kei*, a characteristically Japanese view from a small height just outside the village. Close to the ferry at *Nojima* (*Inn*, Nishino-ya), is a celebrated peony garden, which attracts many visitors from Tōkyō during the season of flowering. Some of the plants are said to be over 300 years old.—Kanazawa may also be reached by the coast road viâ Tomioka on foot in 3 hrs. The way back to Yokohama can be pleasantly varied by taking the jinrikisha road across the neck of the little peninsula of Misaki to Dzushi station on the Yokosuka branch of the Tōkaidō Railway, a distance of $2\frac{1}{2}$ *ri* (6 m.).

This trip may advantageously be combined with a visit to Kamakura, the station beyond Dzushi, or to Yokosuka, viâ Will Adams' tomb. The whole neighbourhood offers delightful walks, as paths leading to the top of every hill command exquisite views.

5.—SUGITA AND TOMIOKA.

It is a very pleasant walk or jinrikisha ride of about 2 *ri* from Yokohama to **Sugita** (*Inns*, Azuma-ya and others), famous for its plum-blossoms; and 1 *ri* further on to **Tomioka** (*Inns*, Kimparō, Kaihin-rō), a favourite resort of the Yokohama residents, on account of the good sea-bathing in Mississippi Bay. Tomioka may also be easily reached by boat from *the Cutting* at the back of the Settlement in about 40 min., the distance from the Settlement to the point where the boat is taken being approximately 1 *ri*.

A favourite afternoon's walk is to **Macpherson's Hill** (*Mori-tsuka*), on the way to Sugita. This hill commands a fine view of Mississippi Bay and of the country towards Fuji.

6.—YOKOSUKA, URAGA, AND MISAKI.

Yokosuka is the terminus of the Ōfuna branch line, and is reached from Yokohama in $1\frac{1}{4}$ hr. Steamers also ply between Yokohama and Yokosuka. The little line of railway passes through characteristically Japanese scenery—wooded hills rising up abruptly from valleys laid out in rice-fields, with here and there a cottage or a tiny shrine half-hidden in a rustic bower. The train darts in and out of short tunnels under some of these hills before reaching the sea-shore at Yokosuka.

Yokosuka (*Inn*, Mitomi-ya; *Foreign restaurant*, Kaiyō-ken), which but a few years ago was a poor village, is rapidly growing in importance, on account of the Government Dockyard established there. Foreigners may sometimes obtain admittance by presenting their cards at the gate; but it is safer to provide oneself with an introduction from the naval authorities. The town is prettily situated on a land-locked bay. Its chief interest for Englishmen lies in the fact that

here lived and died Will Adams, the first Englishman that ever landed on the shores of Japan.

Will Adams, a native of Gillingham in Kent, was chief pilot to a fleet of Dutch ships which reached the southern coast of Japan on the 19th April, A.D. 1600. Brought as a prisoner into the presence of Ieyasu, Adams soon won the favour of that astute ruler, who employed him both as a shipbuilder and as a kind of diplomatic agent when other English and Dutch traders began to arrive. Adams' constantly reiterated desire to behold his native land again and the wife and children whom he had left behind, was to the last frustrated by adverse circumstances. He consoled himself by taking another wife, a Japanese, with whom he lived until his death in 1620 at Hemi, a suburb of Yokosuka, where the railway station now stands.

His grave and that of his Japanese wife are situated on the top of a hill, $\frac{1}{2}$ hr. walk from the railway station. The Japanese call the place *Anjin-zuka*, from *anjin* which means "pilot," that having been the appellation by which Adams was commonly known. The tombs are of stone in the ordinary Japanese style. Will Adams' monument is without an inscription, while that of his wife bears the posthumous title which every good Buddhist receives from the priests of the parish temple. Not only is the situation of the graves most picturesque, but the eminence on which they stand affords a lovely view of land and sea.

On *Azuma-yama*, a high wooded eminence $\frac{1}{2}$ hr. from Yokosuka by boat, stands a small phallic shrine now much decayed.

Very little is known as to the origin of phallic worship in Japan, although this primitive cult appears to have been nearly universal in the rural districts till within quite recent times, when it fell suddenly into disfavour through contact with European ideas. Only one point can positively be asserted, namely, that its connection is not with Buddhism, but with Shintō. The emblems revered are sometimes natural rocks, as at Nachi in Kishū, at Nezu Daimyōjin in the district of Ogata in Shinshū, and at Inujima in Bizen. More often they are artificial.

The S. side of *Azuma-yama* has been cut through to afford a short

water passage from Yokosuka to the *Torpedo Station of Nagaura*.

Another vantage-point just outside the opposite or E. end of Yokosuka, is *Kome-no-yama*, a cliff on which stands a temple of the Nichiren sect, called *Ryūhonji*, possessing some good carvings. The level stretches at the foot of the cliffs have recently been reclaimed from the sea.

The distance from Yokosuka to Uraga is 1 *ri* 32 *chō* ($4\frac{1}{2}$ m.) along an excellent road. A little more than half-way lies the hamlet of *Ōtsu* where there is excellent Japanese accommodation at the *Ōtsu-kwan*, with a good beach for bathing.

Uraga (*Inn*, Yoshikawa) is built on both sides of a very narrow fiord-like harbour, and the two divisions thus formed are called respectively *Higashi-Uraga* and *Nishi-Uraga*, i.e., East and West Uraga. They are connected by a bridge and a ferry.

In former times all junks entering the Bay of Yedo were stopped at Uraga for inspection, and it was here that Commodore Perry anchored on the 8th July, 1853, bearing with him the letter of President Fillmore to the Shōgun, the result of which was to open Japan to foreign intercourse.

Uraga is noted for its manufacture of *mizu-ame*, a sweet and wholesome preparation from *sake-malt*, somewhat resembling honey in taste. It is worth while devoting $\frac{1}{2}$ hr. to the climb up *Atago-yama*, a hill at the back of *Nishi-Uraga*, close to the Yoshikawa inn, commanding a fine view of the town and harbour. The hills beyond the sea to the E. are the *Bōshū* range.

Uraga is in daily steam communication with Tōkyō. The steamers touch at Kachiyama, Tateyama, and other ports on the *Bōshū* side. The passage to Tōkyō occupies about 4 hours.

It is a walk or jinrikisha ride of 4 *ri* 3 *chō* (10 m.) to Misaki, first along the sands, and then over a cultivated upland commanding a

fine view of Fuji, the Hakone and Ōyama ranges, and the opposite shores of Tōkyō Bay.

Misaki (*Inns*, Kinokuni-ya, Aoyagi) has a Marine Biological Laboratory (*Misaki Rinkai Jikken-jō*), connected with the Science College of the Imperial University. The marine fauna of this district being particularly rich in rare forms, dredging has produced results highly interesting to the zoologist. A lighthouse stands on the island of *Jōgashima*, 15 *chō* from the mainland, with which it is connected by ferry.

One may complete the tour of the Sagami Peninsula, at the extremity of which Misaki stands, by a pleasant walk of about 7 *ri* (17 m.) along the coast to Dzushi.

7.—BUKENJI.

This temple of the Nichiren sect, about $\frac{1}{2}$ hr. walk from the Kana-gawa station, is a favourite resort of picnic parties from Yokohama. From the top of the hill there is a fine view towards Fuji and Ōyama. On the way there, the (clearly apocryphal) grave of Urashima, the Japanese Rip Van Winkle is passed (see p. 65).

8.—THE CAVES OF TOTSUKA.

(*Taya no Ana.*)

Though known to foreigners as the **Caves of Totsuka**, these caves are really nearer to Ōfuna, the next station beyond Totsuka on the Tōkaidō Railway, 40 min. run from Yokohama. They lie at a distance of 12 or 15 *chō* from Ōfuna station, but nearly $1\frac{1}{2}$ *ri* from Totsuka station. Whichever station one decides to alight at, the trip on to the caves can be done by jinrikisha, and lies through pretty scenery. The caves are well worth a visit; but as they are apt to be wet, it is advisable to wear old clothes for the occasion. The best time to choose is the spring, as the cherry-trees too will then be seen to advantage. Candles

are provided at a house near the entrance. A local guide will point out the Buddhist carvings with which the walls and ceilings are adorned.

These caves, with their carvings, are a monument of modern Buddhist piety. Existing in embryo since the Middle Ages (tradition asserts them to have been employed for the concealment both of troops and of treasure in the 14th century), they have only been excavated to their present extent by an old man still living—one Satō Shichizaemon, also known as Kinoue-no-Inkyō—whose family have for generations been rich peasants in this locality. In the year 1851, this man was urged in a dream to devote his life to making these caves into an imperishable shrine to various Buddhist divinities, and especially to the goddess Benten. This he accordingly did and still continues to do, employing his own money for the enterprise and local talent for the carvings.

Among the subjects portrayed may be distinguished angels, dragons, lions, birds both natural and mythical, the Twelve Signs of the Zodiac, the Eighteen Rakan, the Thirty-Three Kwannon of the district of Chichibu, and other Buddhas innumerable. To explore the caves properly takes about 1 hr. The rock being quite soft, it may be feared that this strange monument will not prove as lasting as old Mr. Satō piously anticipates.

9.—ŌYAMA.

This celebrated mountain, 4,150 ft. high, is most easily reached from Yokohama by alighting at Hiratsuka station on the Tōkaidō Railway, a run of a little over 1 hr.; thence by jinrikisha to the vill. of Ōyama on the lower slope, $3\frac{1}{2}$ *ri* ($9\frac{1}{2}$ m.) distant. It is a favourite goal of pilgrims, who continue to be attracted to its shrine, although the old Buddhist objects of worship have here, as in so many other parts of the country, been replaced by comparatively obscure Shintō deities.

Indeed, according to Satow, it is uncertain who these gods are; but the best authority asserts that the chief deity is

Iwanaga-hime, sister to the goddess of Mount Fuji. The people of the neighbouring country-side often call the mountain by the name of *Sekison-san*. Yet another name is *Afuri-gama*.

Jinrikishas are left at the vill. of *Koyasu (Inn, Kami-ya)*, along street of steps, which at its upper end changes its name to *Ōyama (Inns, Koma-ya)*, with a curious garden; *Izu-ya*). Such of the inhabitants as do not keep houses of entertainment for the pilgrims who flock here during the month of June, busy themselves with the manufacture of rosaries, toys, and domestic utensils. The traveller will notice that the posts of two shrines in the village are so much cut away as scarcely any longer to support the roof,—a result of the visit of many devotees who believe that the chips act as charms.

The ascent and descent of the mountain take from $4\frac{1}{2}$ to 5 hrs., but are far more fatiguing than most climbs of the same length, owing to the multitude of steps. A little way beyond the inns, a stream rushes out of a hole in a rocky wall some 20 ft. high, and falls into a pool, in which it is considered highly meritorious to bathe as long as the cold can be endured. Ten *chō* further up, the entrance to the sacred domain is indicated by a *torii* perched on the top of a flight of steps. Here the traveller has to choose between the *Otokozaka* (man's ascent), and *Onnazaka* (woman's ascent), the former a continuous series of steep flights of high steps, the latter longer but less fatiguing. Both paths unite higher up. The prospect from this latter point includes the plains of Sagami and Musashi, with the River Banyū, Capes Misaki and Sunosaki at the entrance of Tōkyō Bay, the sea, and the mountains of Kazusa. Some flights of steps lead up to the main temple, whence it is a climb of 28 *chō* to the summit, which commands a view of Fuji, the wooded top of Tanzawa, the mountains of Nikkō, Enoshima, etc.

(*Tanzawa*, whose name occurs several times in this volume, is a small range situated close to Ōyama on the West. It includes Sōbutsuyama, Tanzawa proper, and Bodaiyama, but offers little interest).

10.—ŌISO AND KŌZU.

Ōiso is $1\frac{1}{2}$ hr. from Yokohama by the Tōkaidō Railway. An enjoyable day may here be spent loitering on the beautiful beach and bathing in the sea. There is a lovely view:—to the r., Fuji, the Hakone range, and the peninsula of Izu; ahead, Vries Island; to the l., the promontory of Misaki with the islet of Enoshima. The **Tōryō-kwan* at Ōiso is an excellent inn in Japanese style, at which some simple European dishes may be obtained, and where there is a resident doctor.

Ōiso, though apparently so insignificant a place, boasts considerable antiquity. Mention of it occurs in the story of the Soga Brethren's Revenge, in the 12th century (see p. 64).

Kōzu (*Inn, Kōzu-kwan*), the station beyond Ōiso, is another sea-side village, having much the same view, and well-protected from cold winter winds—an advantage to which the groves of orange-trees covering all the surrounding slopes bear witness.

11.—THE RAPIDS OF THE KATSURA-GAWA.

A pleasant trip, combining varied and picturesque scenery with a dash of excitement, may be made by descending the *Katsura-gawa* (also called *Sagami-gawa* and *Banyū* lower down) from Yose on the Kōshū Kaidō (see Rte. 26) to Atsugi near Hiratsuka Station on the Tōkaidō. The best plan is to take train to Hachiōji, which will enable one to be at *Yose (Inn, Kado-ya)* in time for dinner, that village being reached by *basha* from Hachiōji in about 3 hrs. A boat should at once be ordered for the next morning, the cost ranging from \$3. The first portion of the journey is

very pretty, as the river runs between precipitous rocky bluffs covered with a variety of trees, the azalea being conspicuous in spring and the maple in autumn. Some distance down, the pumping station of the water-works which supply Yokohama is seen on the l. bank, where one may land to inspect the machinery. At the hamlet of *Oi*, 2½ hrs. from Yose, the best part of the journey comes to an end. The rest occupies about 3 hrs., the river having entered the plain long before we arrive at *Atsugi*. It is possible to go all the way to Hiratsuka by boat in about the same time (1½ hr.), as the distance can be done by jinrikisha; but the road is generally preferred.

ROUTE 3.

YOKOHAMA TO TŌKYŌ BY RAIL.

Distance from Yokohama.	Names of Stations.	Remarks.
1½ m.	YOKOHAMA	
5½	Kanagawa	} Express runs through.
7¼	Tsurumi	
12	Kawasaki	
	Ōmori	
14¾	Shinagawa	} Change carriages for Sub-urban and Northern Railways.
18	TŌKYŌ	
		Shimbashi St.

This railway, built by English engineers and finished in the autumn of 1872, was the first line opened to traffic in Japan. The journey from Yokohama to Tōkyō occupies 50 min. The line skirts the shores of Tōkyō Bay, with the *old Tōkaidō highway* recognisable at intervals on the r. by its avenue of pines. Glimpses are caught of the hills of Kazusa beyond the Bay.

Soon after leaving Yokohama, the Tōkaidō Railway branches off l. Observe the fine view of Fuji near the first station,

Kanagawa, once a noted post-town on the Tōkaidō, and intimately connected with the early settlement of foreigners in this part of Japan. (See p. 76).

On the Tōkaidō avenue near *Namamugi*, between this station and the next, occurred the murder of C. L. Richardson, who, with two other Englishmen and a lady, got entangled in the armed procession of Shimazu Saburō, Prince of Satsuma, on the 14th September, 1862, an event which ultimately led to the bombardment of Kagoshima. The whole story will be found in Black's *Young Japan*, Chap. 13.

Kawasaki (*Inn*, Asada-ya) is noted for a temple situated 1¾ m. from the station, dedicated to Kōbō Daishi, and commonly known as *Daishi Sama*.

Local legend attributes the sanctity of this place to an image of Kōbō Daishi carved by that saint himself while in China, and consigned by him to the waves. It floated to this coast, where it was caught in a fisherman's net, and being conveyed ashore, performed numerous miracles. The trees in the temple-grounds, trained in the shape of junks under sail, attest the devotion paid to this holy image by the sea-faring folk.

So great is its popularity that special trains are run on the 21st of each month to accommodate the crowds that visit it. The chief festival takes place on the 21st March, when the grounds are filled with cheap stalls and itinerant shows. The temple possesses some excellent carvings. A Plum Garden (*Bai-en*), with pleasant tea-houses attached, adjoins the temple grounds, and is one of the show-places of the fragrant blossom. The river crossed just beyond Kawasaki is the *Tamagawa* or Rokugō, the upper course of which is romantically beautiful and is described in Rte. 26, Sect. 3. Extensive pear orchards stretch on either side of the line. Between this station and the next, the whole Hakone range, Bukō-zan, and the other mountains

CHIEF SIGHTS OF TOKYO



of Chichibu come in view ahead to the l. On approaching

Ōmori, the fine wooded bluff seen l. is the site of the noted monastery of *Ikegami*. Immediately above the station lie the grounds of a tea-house commanding a fine prospect, and the range of the Imperial Japanese Rifle Club. The shell-heaps of Ōmori discovered by Prof. Morse have furnished interesting prehistoric remains, which have been the subject of vehement discussion among the learned. At

Shinagawa, are seen the forts built in Tōkyō Bay during the latter days of the Shogunate, to protect the approach to the great city, but now dismantled because useless in modern warfare. Just beyond the gas-works, the line skirts r. the prettily laid out garden of the *Shiba Rikyū*, one of the minor Imperial palaces. A little further on, the noble trees in the grounds of the summer palace called *Enryō-kwan* are seen also to the r., and soon after, the train enters the

Shimbashi terminus, and the traveller is in Tōkyō.

ROUTE 4.

Tōkyō.

Tōkyō, also called *Tōkei*, formerly *Yedo*.

Hotels.—Imperial (*Teikoku*) Hotel and Tōkyō Hotel, both centrally situated; Hotel Métropole, in Tsukiji; Seiyō-ken, near the Shimbashi terminus, with branch in Ueno Park.

Japanese Inns.—Fushimi-ya, in Koku-chō; Higuchi-ya, in Shirokane-chō; Karimame-ya, in Bakuro-chō—all in the Nihon-bashi district.

Restaurants.—(*Foreign food*) Fūgetsu-dō, near Shimbashi, with confectionery shop; San-en-tei, in Shiba Park; Fujimi-ken, not far

from the British Legation.—(*Japanese food*) Yaozen, at San-ya, Asakusa; Yaomatsu, at Mukōjima; Hirasei, in Fukagawa; Tokiwa-ya, in Hama-chō (Kyū Hana-Yashiki).

Tea-houses (for entertainments in Japanese style).—Nakamura-rō, at Ryōgoku; Ibumura-rō, at Asakusa; Ō-un-tei, in Ueno Park.

Club.—The Tōkyō Club, occupying a portion of the Rokumei-kwan, 5 min. from Shimbashi terminus.

Foreign Legations.—Austria, 15, Kami Ni-banchō; France, 1, Iidamachi Itchōme; Germany, 14, Nagata-chō; Great Britain, 1, Kōjimachi Go-banchō; Holland (Denmark and Norway), 3, Shiba Sakae-chō; Italy, 4, Saunen-chō; Russia, 1, Ura-Kasumi-ga-seki; United States, 1, Akasaka Enokizaka.

General Post Office.—At Yedobashi.

Central Telegraph Office.—In Kobiki-chō, near the Shimbashi terminus. Sub-offices in various districts of the city.

Telephone Exchange.—At No. 1, Kōjimachi, Zenigame-chō, with numerous Call Offices in the city.

Parks.—Shiba, Ueno, & Asakusa.

Museums.—The Hakubutsu-kwan, in Ueno Park; Educational Museum, in the Seidō at Hongō; Museum of Arms (*Yūshū-kwan*), in the grounds of the Shōkonsha temple at Kōji-machi.

Public Library.—The Toshokwan, in Ueno Park.

Churches.—Church of England, in Shiba Sakae-chō; American Episcopal, Union Church (Protestant), Roman Catholic,—all in Tsukiji; Russian Orthodox, at Suruga-dai.

Theatres.—Kabuki-za, in Kobiki-chō; Fukano-za, in Tsukiji; Haruki-za, in Hongō.

Wrestling.—At Ekō-in, in Honjo, twice yearly for ten days in winter and spring. Also at other times and places not fixed.

Bazaar (*Kwankōba*).—In Shiba Park. Fixed prices.

A Railway, officially styled the Tōkyō and Akabane Junction, but generally known as the Sub-urban or *Circular Railway*, affords an easy means of reaching certain points on the outskirts of the city. The following is a schedule:—

Distance from Shimbashi.	Names of Stations.	Remarks.
3¼m.	SHIMBASHI. Shinagawa.	
5	Meguro.	
7¼	Shibuya.	
9¾	Shinjuku Jct.....	{ Change for Ha-chiōji Branch.
11¾	Mejiro.	
12¾	Itabashi.	
16½	AKABANE Jct.	{ Change for the North.

Conveyances.—Jinrikishas are in universal use. Tramcars, not much patronised by the gentry or by Europeans, because usually crowded by the Japanese lower classes, run from the Shimbashi terminus along the principal thoroughfares to Ueno and Asakusa. Omnibuses of a sort are numerous.

Livery stables.—Tōkyō Basha Kabu-shiki Gwaisha, with offices at the Imperial Hotel, at Monzeki-mae in Tsukiji, and at Kanda Nishiki-chō.

Steam Communication.—The company called *Tōkyō Wan Kisen-Gwaisha* runs steamers daily to Uraga and Yokosuka, Chiba, Kisarazu, and other ports on the opposite side of the bay, and occasionally to Kominato and other ports on the Pacific Coast of the Kazusa-Bōshū peninsula, to Atami, and other ports in Izu. Its steamers start from Reigan-jima.

The *Tsū-un Gwaisha* runs daily steamers on the Tonegawa,—the *Kami-Tone*, or Upper River line, taking passengers to Gyōtoku, Sekiyado, Koga, and numerous minor villages, while the *Shimo-Tone*, or Lower River line, branches off E.

at Shinkawa for Sawara, Tsunomiya, and Omigawa, whence S. to Chōshi, and N. to Ōfunatsu and Hokoda on the Kita-ura Lagoon. These steamers start from Ryōgoku-bashi.

The local steamers are but little used by foreigners and by the better class of Japanese, as they are small and make scant pretension to comfort. There is not even always a distinction of classes, though it is sometimes possible to secure a separate room by paying the price of five tickets. The fares are extremely low.

The following are some of the chief shops at which articles likely to interest the tourist are sold:—

Porcelain.—Kawamoto, at No. 6, Ginza Ni-chōme; Mikawa-ya, at Owari-chō Itchōme; Takizawa, at Kakigara-chō Itchōme.

Lacquer.—Kuroe-ya, at Tōri Itchōme; Suruga-ya, in Bakuro-chō.

Bronze.—Miyao, at No. 1, Nihon-bashi Hon-Shirokane-chō (large things); Mikawa-ya, at Soto-Kanda Hatago-chō Itchōme (chiefly small things suited to foreign needs).

Cloisonné.—Namikawa, at No. 8, Nihon-bashi Shin-emon-chō.

Ivory.—Wakatake, at No. 6 Nihon-bashi Hisamatsu-chō.

Bamboo-work.—Fujimura, at Kanda Misaki-chō San-chōme.

Old Silk and Embroideries.—Iwamoto Denshichi, at No. 16, Nihon-bashi Kawasekoku-chō; Morita, at Nō. 8, Nihon-bashi Sanai-chō.

Silk Mercers.—Daimaru, in Hatago-chō; Echigo-ya, in Muro-machi; Shiroki-ya in Tōri Itchōme; Mizushima (chiefly European articles for presents), in Honchō Itchōme,—all in the Nihon-bashi district. Ueda-ya, at 15, Yariya-chō, Kyōba-shi.

Paper and Fans.—Haibara, No. 1, Nihon-bashi Tōri Itchōme.

Crape Paper Picture Books.—Hasegawa, in Hiyoshi-chō near Shimbashi Station.

Old Prints.—Kobayashi, at Asakusa Komakata.

Photographers.—Ogawa, at Kanda

Misaki-chō; Suzuki on Kudan-zaka; Egi, at Shimbashi Maruya-chō.

Photographic Depots.—Ogawa, at No. 13, Kyōbashi, Hiyoshi-chō; Okamoto at Ginza Shi-chōme Yoko-chō.

Bookseller.—Maruzen, at Nihon-bashi Tōri San-chōme.

Bazaar.—The Kwankōba in Shiba Park.

Curios in General.—Murata Kimbei, at Nihon-bashi Kawasekoku-

chō; Sawada-ya, at No. 17, Ginza Itchōme; Daizen, in Naka-dōri (chiefly for expensive articles); Ōsaka-ya, at No. 20, Nihon-bashi Aomono-chō; Ebi-ya, at No. 5. Nihon-bashi Jikken-dana.

There is also a very interesting street called *Naka-dōri*, running parallel to the main thoroughfare between Kyōbashi and Nihon-bashi, full of shops where old curios and brocade are exposed for sale.

CHIEF POPULAR FESTIVALS.

DATE.	NAME OF FESTIVAL.	WHERE HELD.
Monthly, 5th.....	<i>Suitengū</i>	Kakigara-chō.
Monthly, 10th (October, special)	<i>Kompira</i>	Tora-no-mon.
Monthly, 17-18th.....	<i>Kwannon</i>	Asakusa.
Monthly, 21st (March, special)	<i>Daishi</i>	Kawasaki.
Monthly, 24th (September, special)	<i>Atago Jinja</i>	Atago-shita.
First Day of the Hare (<i>hatsu-u</i>).....	<i>Myōkendō</i>	Yanagi-shima.
April 17th	<i>Tōshōgū</i>	Shiba and Ueno Parks.
April 18th	<i>Sanja Matsuri</i>	Asakusa.
May 6 8th	<i>Shōkonsha</i> (races, wrestling, etc.)	Kudan.
June 3rd.....	<i>Kumano Jinja</i>	Iigura and Aoyama.
June 3-14th	<i>Tennō Matsuri</i>	Shinagawa, Yotsuya, Asakusa, Senji.
Mid-July.....	<i>Kawa-biraki</i> (Opening of the River)	Ryōgoku.
July 7-14th.....	<i>Tennō Matsuri</i>	Nakabashi.
July 9-10th.....	<i>Shi-man Roku-sen Nichi</i>	Asakusa Kwannon.
July 15th.....	<i>Sannō</i>	Nagata-chō.
July 15th	<i>Hikawa Jinja</i>	Akasaka.
September 11-20th	<i>Shimmei Matsuri</i>	Shiba.
September 14-15th	<i>Kanda Myōjin</i>	Kanda.
October 12-13th.....	<i>O Eshiki</i> (Anniversary of Nichiren's death)	Ikegami and Hori-no-uchi.
October 15th	<i>Kanda Myōjin</i>	Kanda.
November 6-8th	<i>Shōkonsha</i> , (races, etc.)	Kudan.
November 22-28th	<i>O Kō Mairi</i>	Monzeki temple at Asakusa.
November (on Days of the Bird, <i>tori no hi</i>)	<i>Tori no Machi</i>	Asakusa.

Temples having monthly festivals are most crowded in January, May, and September. Further, the 1st, 15th, and 28th of each month are more or less specially observed.

Akin to the popular festivals (*matsuri* or *ennichi*), are the following fairs (*ichi*), held at the close of the year for the citizens to make seasonable purchases:—

DATE.	NAME OF FESTIVAL.	WHERE HELD.
December 13th.....	<i>Tennō Sama</i>	Shinagawa.
December 15th.....	<i>Hachiman</i>	Fukagawa.
December 17-18th	<i>Kwannon</i>	Asakusa.
December 20-21st.....	<i>Kanda Myōjin</i>	Kanda.
December 22-23rd	<i>Shimmei</i>	Shiba.
December 23-24th	<i>Atago</i>	Atago-shita.
December 25th	<i>Tenjin</i>	Hirakawa.
December 27-28th	<i>Fudō</i>	Yagen-bori.

FLOWERS.

Plum-blossoms (Ume).—Kamada, near Ōmori Station; Kameido Ume-yashiki, Kinogawa Ume-yashiki, both close to Mukōjima, end of February and beginning of March, sometimes earlier.

Cherry-blossoms (Sakura).—Ueno, Mukōjima, and Shiba, early in April; Koganei, middle of April. So many avenues of cherry-trees have been planted in Tōkyō during the last twenty years, that for a brief space in spring the whole city is more or less a show of these lovely blossoms.

Peonies (Botan).—Florists' gardens at Somei, end of April; Shōkwa-en in Azabu, beginning of May.

Wistarias (Fuji).—Kameido, first week in May.

Azaleas (Tsutsuji).—Florists' gardens at Ōkubo-mura, early in May.

Irises (Hana-shōbu).—Horikiri, beyond Mukōjima, early in June.

Convolvuli (Asagao).—Florists' gardens at Iriya in Shitaya, end of July and beginning of August.

Lotus-flowers (Hasu).—Lake Shinobazu at Ueno, and the Castle moats, beginning of August. These flowers can only be seen to perfection during the morning hours.

Chrysanthemums (Kiku).—Dan-go-zaka and Asakusa, beginning of November.

Maples (Momiji).—Kaijani at Shinagawa, beginning of November; Ōji, middle of November.

Principal Places Worth Visiting.—Shiba and Ueno Parks (Tombs

of the Tokugawa Shōguns in both, the former more easily accessible). Temple of Kwannon at Asakusa, Hakubutsu-kwan Museum at Ueno, the Kwankōba Bazaar in Shiba, Atago Tower for view of the city. Drive along the Main Street (*Ginza*) to Nihon-bashi and round the inner moat (*Naka-bori*).

Time to Chief Points by jinrikisha with two men.

From Shimbashi terminus to:—

Imperial Hotel	5 Min.
Tōkyō Hotel	7 "
Hotel Métropole	12 "
Rokumei-kwan	5 "
British Legation	18 "
United States Legation ..	10 "
Shiba Park.....	10 "
Ueno Park	35 "
Asakusa (Kwannon).....	40 "

HISTORY AND TOPOGRAPHY.—Previous to its becoming the military capital of Japan in the year 1590, Yedo was little more than a rude fortress surrounded by a few scattered villages. This fortress was founded in 1456 by a certain Ōta Dōkwan. From 1486 to 1524, it was held by vassals of the Uesugi family, but in the latter year was taken from them by Mōjō Ujitsuna, who was then rising to be ruler of the Eastern provinces, and who had his capital at Odawara, close to the foot of the Hakone pass. In the 13th century, the district now called Asakusa stood on the sea-shore, at the mouth of a considerable inlet. The name Yedo means "Estuary Gate." At the time Ieyasu took possession in 1590, the coast on the E. side of the river had advanced greatly below Asakusa; but larger lagoons still occupied areas which have since been filled up and built over. Ōta Dōkwan's fortress occupied a portion of the ground which was later included in the Palace of the Shōguns and now in that of His Majesty the Emperor.

The Shōgun's Palace, or Castle as it was often called, was several times burnt down and rebuilt, and was totally destroyed by a fire which took place on the 17th July, 1863. A separate building in the enclosure which had been the residence of the heir-apparent to the Shōgunate, was appropriated for the Emperor's use after the removal of H. M. to Tōkyō in 1868. But this too, was burnt down on the night of the 5th May, 1873. From that time forward the Emperor occupied the Palace at Aoyama, now inhabited by the Crown Prince, until the construction on the old site in 1889 of a new Palace, semi-Japanese and semi-foreign in style. Yedo has been repeatedly visited by destructive fires. In 1601 the whole city was laid in ashes. At that time all the houses were thatched with grass, the use of tiles not having been allowed to the citizens till the middle of the 17th century. Great fires occurred in 1657 and again in 1668. The greatest conflagration of more modern times took place in 1845. In 1603 a large part of the hill now called Suruga-dai was cut away, and the soil used to fill up four square miles of shallow inlets on the S. side of the town. The same year witnessed the construction of the great bridge, Nihon-bashi, from which distances have since been measured along the chief roads of the Empire. In 1642, a regulation was made whereby the Daimyōs were obliged to reside alternately in Yedo and on their domains for certain fixed periods. A map dated 1632 shows that the greater part of what now forms the Kyōbashi district, including Tsukiji, was reclaimed from the sea subsequent to that date. Up to about the year 1650, the townspeople depended for their water supply on the stream from Kanda-yama and the lake of Tame-ike; but shortly afterwards an aqueduct was constructed on the N. side to bring water from the I-no-kashira, Zempukuji, and Myōshō-ji lakes, as well as from the Tamagawa into the city. In 1653, the Tamagawa aqueduct, which enters the city by way of Yotsuya, was constructed, its length being about 27 miles.

In 1660, the first theatre was built in Kobiki-chō by one Morita Kan-ya, whose name has been borne by successive generations of *impresari*. The history of the city for the most part consists of a succession of earthquakes, fires, typhoons, epidemics, floods, and droughts. The year 1703 was marked by a great earthquake; it is said that on this occasion the deaths in Yedo alone were 37,000. An epidemic which raged in 1773 is stated to have carried off 190,000 persons, chiefly of the lower classes. On the 11th November, 1855, the last great earthquake occurred, when the loss of life was computed at 100,000 persons. But recent investigations have shown that this was a gross exaggeration.

On the 13th September, 1868, the desig-

nation of the city was changed to Tōkyō or Tōkei, either being a correct way of pronouncing the two Chinese characters 東京 which are used in writing the name, the signification of which is "Eastern Capital," given in contradistinction to Saikyō, 西京, or "Western Capital," applied at the same time to Kyōto. In November of the same year the Mikado visited Tōkyō for the first time, and it became the recognised seat of Government on 26th March, 1869. A great change has since taken place in the outward appearance of the city. Most of the *yashiki*, or mansions of the territorial nobility, have been pulled down to make room for new buildings better adapted to modern needs. At the same time, the disappearance of the two-sworded men, the supersession of the palanquin (*kago*) by the jinrikisha, the very general adoption of foreign dress, and the European style of dressing the hair which is now almost universal among the men, have robbed the streets of the picturesqueness formerly so attractive to the foreign visitor. The construction of buildings in European style dates from about 1872. Tōkyō was thrown open to foreign travel in 1869, but not to foreign residence. Tsukiji, the foreign concession (*Kyōryū-chi*), is still the only quarter in which foreigners can lease land.

The city is divided for administrative purposes into fifteen districts (*Ku*, viz.:—1, Kōji-machi. 2, Kanda. 3, Nihon-bashi. 4, Kyō-bashi. 5, Shiba. 6, Azabu. 7, Akasaka. 8, Yotsuya. 9, Ushigome. 10, Koishikawa. 11, Hongō. 12, Shitaya. 13, Asakusa. 14, Honjō. 15, Fukagawa. The principal suburbs are Shinagawa S., on the Tōkaidō; Naitō Shinjuku W., on the Chichibu road; Itabashi N.W., on the Nakasendō; and Senji N. E., on the Ōshū Kaidō. Tōkyō is popularly estimated to cover an area of four *ri* in every direction, in other words, a hundred square miles. The population is officially stated to be, in round numbers, 1,628,000, but this includes the whole metropolitan district (*Tōkyō Fu*). The city proper has under a million. Tōkyō was connected by railway with Yokohama in the autumn of 1872; horse tramways were laid along the main thoroughfares in 1882; the first electric lighting company was formed in 1885, and a telephone exchange was opened in 1890. In the same year, a short electrical railway was laid within the grounds of the Ueno Park. Three great Industrial Exhibitions have been held in Tōkyō, the first in 1877, and the last in 1890. The houses of the Imperial Diet, inaugurated in November, 1890, were burnt down two months later but rebuilt in time for the assembling of the Diet in November, 1891. A plan of city improvement has recently been adopted, in consequence of which the narrower streets of any district burnt down are widened,

and better sanitary arrangements introduced.

Owing to the shape and the vast extent of the city, it is impossible to combine all the chief sights in a single round. The best plan is to take them in groups, according to the direction in which they lie. The following description proceeds on this principle.

1.—THE KWANKŌBA. SHIBA PARK.

TEMPLES AND TOMBS OF THE SHŌGUNS. ZEMPUKUJI. THE FORTY-SEVEN RŌNINS. NYORAIJI. ATAGO-YAMA.

From the Shimbashi Railway terminus, a long narrow street, called *Hikage-chō* at the beginning and *Shimmei-mae* at the end, leads to Shiba Park, and is particularly well worth strolling along for the sake of the shops. Nowhere can one more easily pick up the thousand and one little articles that are in daily use among the people.

Passing through the *Daimon* or Great Gate, we turn through the park r. to the *Kwankōba*, the best bazaar in Tōkyō, where everything is sold at fixed prices. If the traveller comes straight from the Imperial Hotel, he will enter Shiba Park by the N. gate (*Onari-Mon*) and have the *Kwankōba* on his l.

Shiba Park (*Shiba Kōenchi*) formed, till 1877, the grounds of the great Buddhist temple of *Zōjōji*, the head-quarters in this city of the Jōdo sect. Here are still preserved the Mortuary Temples (*Go Reiya*) of several of the Tokugawa Shōguns, Ieyasu, the founder of that dynasty and of Yedo, having taken *Zōjōji* under his special protection, and chosen it as the temple where the funeral tablets (*ihai*) of himself and his descendants should be preserved. The monastery had been originally founded in 1393, but was removed in 1596 to the present site. The partial transfer of the temple to the Shintoists, in 1873, naturally led to friction between them and the Buddhists, the gravest consequence of which was the destruction by fire of the magnificent main building on the 1st January, 1874. It has lately been replaced by a new building, smaller and much less beautiful. Only the large gate (*sammon*) remains just

as it was built in 1623. This temple, which is used for popular worship, must not be mistaken for one of the Mortuary Temples.

The following is a list of the Tokugawa Shōguns. Those whose names are marked with an asterisk are buried at Ueno, at the opposite end of Tōkyō; those whose names have a dagger prefixed lie at Nikkō, 100 miles to the N. of Tōkyō, and the others at Shiba.

PERSONAL NAME.	POSTHUMOUS TITLE.	DIED. A.D.
1. Ieyasu.....	Tōshōgū.....	1616
2. Hidetada.....	Taitokuin.....	1632
3. Iemitsu.....	Taiyūin.....	1651
4. *Ietsuna.....	Genyūin.....	1680
5. *Tsunayoshi.....	Jōken-in.....	1709
6. Ienobu.....	Bunshōin.....	1713
7. Ietsugu.....	Yūshōin.....	1716
8. *Yoshimune.....	Yūtokuin.....	1751
9. Ieshige.....	Junshin-in.....	1761
10. *Ieharu.....	Shimmeiin.....	1786
11. *Ienari.....	Bunkyōin.....	1841
12. Ieyoshi.....	Shintokuin.....	1853
13. *Iesada.....	Onkyōin.....	1858
14. Iemochi.....	Shōtokuin.....	1866
15. Yoshinobu.....	(usually called Keiki), abdicated, and is still living at Shizuoka in Suruga.	

The *Shiba Temples*, which count among the chief marvels of Japanese art, should, if possible, be visited on the forenoon of a fine day. Otherwise their situation, and the black boarding which has been put up to ward off the attacks of the weather, will interfere with a full enjoyment of their minutely elaborate decorations. They may best be taken in the following order. Persons pressed for time might limit themselves to an inspection of the temple and tomb (Octagonal Shrine) of the 2nd Shōgun only (see p. 97).

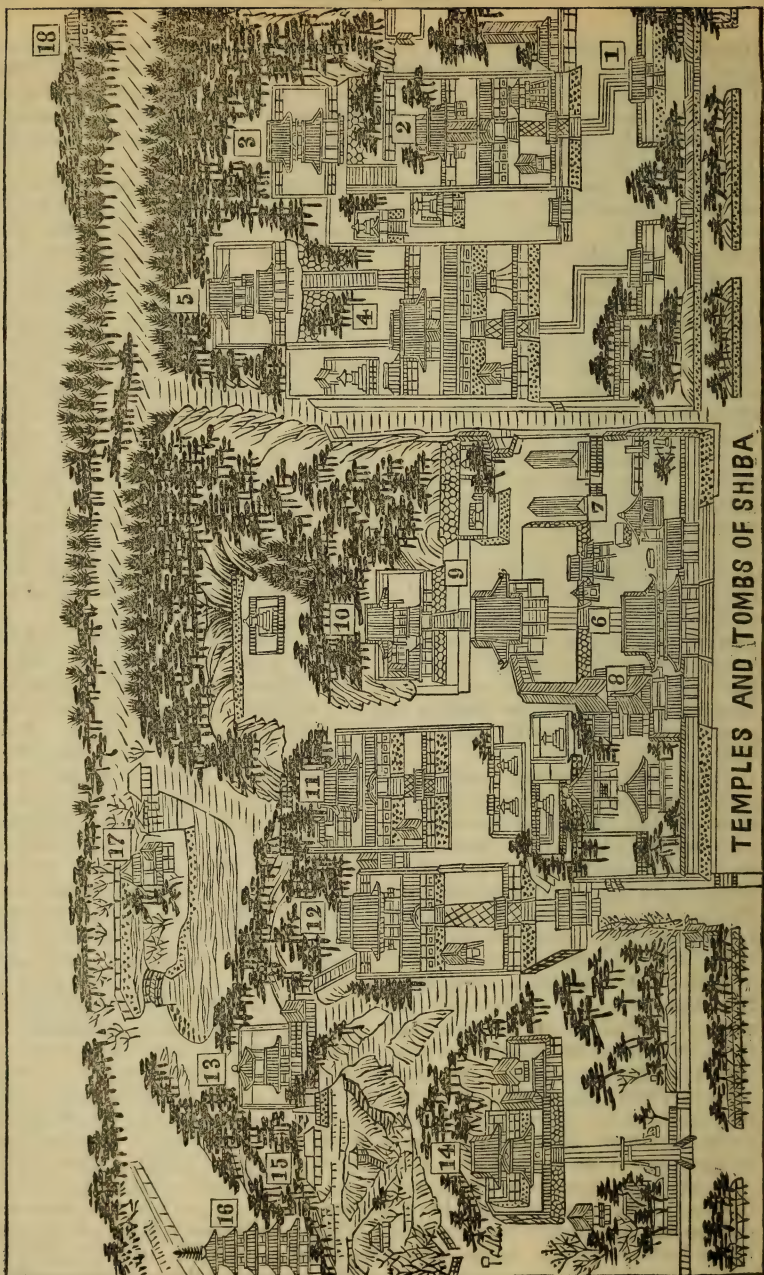
The entrance to the *Mortuary Chapels* of Ietsugu and Ieshige, the 7th and 9th Shōguns, is immediately opposite the *Kwankōba*. A highly ornamented gate called the *Ni-Ten Mon*, or Gate of the Two Dēva Kings, leads into a court containing numerous stone lanterns offered by Daimyōs as a mark of respect to the memory of their deceased lord and master, the Shōgun. At the opposite end of the court is the *Choku-gaku Mon*, or Gate of the Imperial Tablet, so called from a tablet hung over the

lintel, containing in gold letters the posthumous name of the 7th Shōgun in the fac-simile of the hand-writing of the Mikado known to history as Naka-no-Mikado-no-In (d. 1737). This gate is remarkable for its pillars with dragons twisted round them, originally gilt over a coating of red oxide of iron. Passing through this gate, we enter an inner court lined with bronze lanterns, two hundred and twelve in all, dating some from A.D. 1716, some from 1761, also the gift of Daimyōs, and having r. a belfry and l. a cistern for holy water. Hence through a third gate called the *O Kara Mon*, or Chinese Gate, on either side of which stretches a gallery with beautifully painted carvings of flowers and birds in the panels. Observe the angel on the ceiling, the work of Kano Ryōsetsu. A short colonnade of black pillars edged with gold leads to the portico of the temple, where, among other marvels of carving, are two dragons, called "the Ascending and Descending Dragons" (*Nobori-ryū* and *Kudari-ryū*), serving as beams to connect the temple with two pillars outside.

Up to this point the public has free admittance. Those desirous of seeing the interior of the temple, together with the tombs, must apply to the custodian, and pay him on departing a fee of 20 cents per head. Boots must of course be removed before entering. These observations hold good at all the other Mortuary Temples. The visitor is led directly into the sanctum containing the altar. And here be it observed that each of these Mortuary Temples consists of three parts,—an outer oratory (*haiden*), a connecting gallery or corridor (*ai-no-ma*), and an inner sanctum (*honden*). In each of these one finds oneself in a blaze of gold, colours, and elaborate arabesques, which, especially if the day be fine, quite dazzle the eye by their brilliancy. In feudal times, when the Shōgun came to worship

the spirits of his ancestors, he alone ascended to the sanctum, the greater Daimyōs ranged themselves next to him in the corridor below, and the lesser nobility occupied the oratory.

The altar of this temple is separated from the corridor by one of those bamboo blinds bound with silk, which, together with a peculiar kind of banner, temper the brilliancy of the other decorations. The sanctum contains three double-roofed shrines of the most gorgeous gold lacquer, picked out with body-colour below the eaves, and held together by costly and elaborate metal-work. That to the r. contains a wooden image of the father of the 6th Shōgun, that in the middle an image of the 7th Shōgun, and that to the l. one of the 9th Shōgun, together with the funeral tablets of each. The images, which are considered sacred because presented by Mikados, are never shown. On either side of each shrine stand wooden statuettes of the Shi Tennō, who guard the world against the attacks of demons. In front are Kwannon and Benten. The wall at the back is gilt, while the altar and two tables in front are of splendid red lacquer. In innumerable places may be seen the three-leaved Asarum or *Kamo-aoi*, which is the crest of the Tokugawa family, and the lotus, the Buddhist emblem of purity. The altar is protected at night by massive gilt gates ornamented with the family crest and conventional flowers. Descending into the corridor, and noticing as we pass the gorgeous panelling of the ceiling, we reach the oratory, where the decorations are on a similar scale of magnificence. Observe the conventional paintings of lions on the wall. Under the baldachin sits on festival days (12th and 13th of each month, when visitors are not admitted) the abbot of Zōjōji, while the priests are ranged around at small lacquer tables. The lacquer boxes on the latter



TEMPLES AND TOMBS OF SHIBA

contain scrolls of the Buddhist sutras. As the guide leads the way from the temple to the tombs, observe on the eaves the carvings of musical instruments, lions, dragons, etc. Observe, too, the carvings of unicorns (*kirin*) on the *Oshi-kiri Mon*, or Dividing Gate, which is now passed through. Although the carving is open-work, the dragons appear quite different according to the side from which they are viewed. Thence, through a noble court with more bronze lanterns, to a stone staircase which leads up to the site to the *Tombs*,—that of the 7th Shōgun to the l., that of the 9th Shōgun to the r. Below each tomb is a highly decorated oratory. The tombs are of stone, in the shape called *hōtō* (treasure shrine), which somewhat resembles a pagoda. They stand on an octagonal granite base, with a stone balustrade. Their simplicity contrasts strongly with the lavish magnificence of all that goes before. As Mitford says in his *Tales of Old Japan*, “the sermon may have been preached by design, or it may have been by accident, but the lesson is there.”

The pattern on the black copper facing round the wall enclosing the tomb, is intended to represent the waves of the sea. The body is said to be buried at a depth of 20 ft., and to have been coated with vermilion and charcoal powder to prevent decay. The tomb of the 9th Shōgun is a replica of that of the 7th. On leaving this place, we pass the oratory of the 7th Shōgun,

and notice the exquisite carvings in high relief of peacocks on the panels of the gate.

Leaving this temple by the *Cho-ku-gaku Mon*, and turning r. through rows of stone lanterns, we soon reach r. another splendidly carved gate, which gives access to the temple and tombs of the 6th, 12th, and 14th Shōguns. In arrangement, the temple closely resembles the one we have just left; but the gilt is fresher, the carvings truer to nature, and the general impression more magnificent, the result perhaps of the interest taken by the 6th Shōgun in the preparation of his own last resting-place. The flowers and birds in the spaces between the cornice and the lintel of the oratory are perfect, both in chiselling and in delicacy of colour. The coffered ceiling is a masterpiece; and the vista of the altar, as one stands under the baldachin, reveals an indescribable glory of blended gold and colours. The order of the shrines on the altar is, from r. to l., that of the 12th, 6th, and 14th Shōguns, the shrine of the last containing also the funeral tablet of his consort.

From the Mortuary Temple, a flight of steps at the back leads up to the tombs of these three Shōguns and of the consort of the 14th, who was aunt to the present Mikado, and after the death of her husband bore the title of Sei-kwan-In-no-Miya. Her obsequies, in 1877, were the last performed within these precincts. Each tomb has a small oratory at-

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tached. The fine bronze gate of the enclosure of No. 6, which is the first tomb reached, is said to be the work of Korean artificers; but the design was probably furnished by a Japanese draughtsman. The dragons in low relief on the r. and l., both inside and out, are specially worthy of attention. Next to it is the tomb of the 12th Shōgun, and beyond it again those of the 14th and his consort. The tomb of this princess is of bronze and marked by the Imperial crest, the sixteen-petalled chrysanthemum.

Quitting the grounds of this Mortuary Temple by a small side door to the r., we turn down l. to the main road, and enter the grounds of the *Monastery of Zōjōji* by the Great Gate (*Sammon*), which is the oldest (271 years) of all the temple buildings, it having escaped the great fire of 1874. The upper storey, which is reached by an extremely steep staircase, contains large images of the Sixteen Rakan, coloured and seated in an artificial rockwork. In the middle is Shaka, finely gilt. These can generally be seen only on application to the priests. To the r. is a small shrine dedicated to the *Five Hundred Rakan*, having in front of it a stone with the imprint of Buddha's feet, which are of phenomenal size. The grand bell, also on the r., was saved from the fire, and only suspended again in 1892. On the l. are the priests' apartments (*Hōjō*) and temple offices (*Jimusho*). In front is the main temple of Zōjōji, restored outwardly in the plainest style, but spacious within. The large gilt image of Amida enthroned on the altar is from the chisel of the famous Buddhist abbot and artist Eshin. The temple possesses many objects of artistic and historical interest, but they are only occasionally displayed.

The little temple at the back of Zōjōji, in the same brilliant style of decoration as the Mortuary Temple, is called *Gokoku-den*. It

contains the *Kuro-Honzon*, or Black Image,—a statuette of Amida by Eshin, noteworthy on account of the veneration in which it was held by Ieyasu, who used to carry it about with him in his campaigns, and ascribed his victories to its influence. Admittance to the *Gokoku-den* is gained through the priests' house to the l. The Black Image, which is not shown save on great occasions, is enclosed in a handsome gold reliquary. Another reliquary contains small marble images of the Sixteen Rakan. Notice the curious plate-shaped ornaments above the pillars in front of the altar, with the Buddhist gods Shaka, Monju, and Fugen, and attendant animals in high relief. The bold paintings of hawks round the walls recall Ieyasu's fondness for hawking. The fine bronze image of Shaka outside dates from the year 1763.

Such unprotected statues are called in Japanese by the rather irreverent name of Wet Saints (*nure-botoke*). The thin sticks inscribed with Sanskrit characters which stand behind it, are *sotoba* (see p. 82).

Coming down from *Gokoku-den*, and leaving the Zōjōji enclosure by an opening to the r., we next reach the Mortuary Temple (*Ten-ei-in*) attached to the tombs of the consorts of the 2nd, 6th, 11th, and 12th Shōguns. Admittance is by the priests' house to the l. Though the oratory is plainer than those already described, the altar is by no means less splendid. Gilded gates, gilded panelling, huge gilded pillars,—everything sparkles with gold, while the shrines on the altar are the most magnificent specimens extant of a peculiar kind of lacquer adorned with metal-work. Their order is, from r. to l., the consorts of the 12th, 6th, 2nd, and 11th Shōguns, while in the extreme l. corner is that of the concubine of the 5th. The coffered ceiling, decorated with the phoenix in various colours, is specially admired.

From this temple, we pass into the court of that attached to the tomb of the 2nd Shōgun,—entrance through the priests' house to the r. The sanctum is a grand example of Japanese religious architecture. Two huge gilded pillars called *daijin-bashira*, r. and l. of the altar, support the lofty vaulted roof, curiously constructed of a network of beams. The upper part of the walls is decorated with large carved medallions of birds in high relief, richly painted and gilt. The shrine is of fine gold lacquer, over two and a half centuries old, and the tables in front deserve inspection. The bronze incense-burner in the form of a lion dates from 1635. Ieyasu's war-drum rests on a large ornamental stand. The coffer in the ceilings are filled with fretwork over lacquer.

A short and pretty walk through the wood at the back leads to the *Hakkaku-dō*, or Octagonal Hall, containing the tomb of the 2nd Shōgun, which is the largest specimen of gold lacquer in the world and one of the most magnificent. Parts of it are inlaid with enamel and crystals. The scenes on the upper half represent the "Eight Views" of Siao-Siang in China and of Lake Biwa in Japan, while the lower half is adorned with the lion and peony, the king of beasts and the king of flowers. The base is of stone shaped like a lotus-flower. The shrine contains only an effigy of the Shōgun and his funeral tablet, the actual body being beneath the pavement. The interior walls of the hall are of lacquer gilded over. Eight pillars covered with gilt copper plates support the roof.

Outside this building are two curiously carved stones dating from 1644. The subject of one is "Shaka's Entry into Nirvāna," and of the other the "Five-and-Twenty Bosatsu" coming with Amida to welcome the departed soul. The oratory in front of the Octagonal Hall contains nothing worthy of notice.

Descending again to the Mortuary Temple, and passing through its two gates, the visitor turns sharp to the r. through a third gate, and follows a stone walk lined with cherry-trees to a *torii*, standing in front of the temple of *Ankoku-den*. Here, on the 17th of every month, a popular festival is held in honour of Ieyasu, who is worshipped as a Shintō deity under the name of *Tōshōgū*. Constructed when Buddhism was dominant, this temple is architecturally as highly ornamented as the rest, the present influence of the Shintō cult being indicated only by the paper symbols (*gohei*) in the oratory, which also contains a large bronze mirror and two gilt *ama-inu*. The sanctum (admittance through the *shamusho*, or temple office, to the r.) stands behind, in a separate enclosure. The coffered ceiling is very fine, as are the hawks and birds of paradise on a gold ground in the panels round the interior. Particularly excellent is a painting by Kano Hōgen at the back of the altar, representing Shaka attended by Monju and Fugen. The shrine is about 4 ft. high, with an elaborate cornice of three rows of brackets; and its walls are of splendid gold lacquer with raised designs. In front, on the door-panels, are eight small landscapes, with dragons descending through the clouds on either hand. At the sides are boldly designed groups of the pine and bamboo. Inside is a life-like wooden effigy of Ieyasu, which can be seen only on the 17th day of the month.

The big wooden building in European style, nearly opposite the entrance to Ankoku-den, is called *Yayoi-sha*, and is used for holding meetings of various kinds.

A visit to Shiba may be terminated by walking up *Maruyama*, the little hill at the back, which commands a pretty view of the bay. Close to the pagoda, which is not open to the public, stands a

monument erected in 1890 to the memory of Inō Chūkei, the father of Japanese cartography, who flourished in the 18th century.

The mound on which this monument stands has recently been discovered by Prof. Tsuboi to be an artificial tumulus (*tsuka*) of the gourd-shape used for Imperial interments over a thousand years ago; and there are two smaller tumuli close by. The larger was probably the burial-place of a Prince, as a branch of the reigning family settled in Eastern Japan in very early times.

Thence one descends to the little *Temple of Benten*, picturesquely situated on an islet in a lake overgrown with lotuses. Further back in the wood stands the *Kōyō-kwan*, or Maple Club, where excellent dinners and beautiful dances in native style are given.

Shiba is particularly lovely in early April, when the cherry-trees are in blossom.

About 1 m. from the Shiba temples, in the direction of Shinagawa, stands the Buddhist temple of *Sengakuji*, where the **Forty-seven Rōnins** (*Shi-jū-shichi Shi*) lie buried.

For their dramatic story, see *Things Japanese*, p. 126. A more detailed account is given in Mitford's *Tales of Old Japan*.

Just within the gate is a two-storied building called *Kanranjō*, where swords, armour, and other relics of these heroes are shown on payment of a small fee. The well (*Kubi-arai ido*), where the Rōnins washed the head of the foe on whom they had taken vengeance, still exists by the side of the path leading to the tombs, which are ranged round the sides of a small square court. That in the further corner is the grave of Ōishi Kuranosuke, the leader of the faithful band; and the monument next to his, on the other side of the stone fence, marks the grave of the lord for whose sake he and his comrades sacrificed their lives. The popular reverence for these heroes is attested by the incense perpetual-

ly kept burning before Ōishi's grave, and by the visiting cards constantly left there. Painted statuettes of the Rōnins are exhibited in a building below.

A little nearer Shinagawa stands *Nyoraiji*, a Buddhist temple dedicated to the Five Buddhas of Wisdom, whose gigantic images, carved in A.D. 1635, are here enshrined.

On the way back, one may obtain a good view of the town by going up *Atago-yama*, a small hill a little to the N. of Shiba Park, named after the higher Mount Atago at Kyōto.

Atago is properly the name of a divinity; and the wide-spread use of it—for there are *Atago-yamas* all over Japan—is attributable to the fact that the god in question specially protects towns against fire. He is an avatar of the creatress Izanami and of her last-born child Homusubi (also called Kagutsuchi), the God of Fire, whose birth caused her death. The connection between *Atago* and fire is thus made clear.

Atago-yama, like many other such places in Japan, has two flights of steps leading up it, one of which, called "the men's staircase," is straight and steep, while the other, or "women's staircase," is circuitous but less fatiguing. A tower has been erected on *Atago-yama*, which visitors pay a trifling fee to ascend. The view includes Fuji, the Hakone range, Ōyama, Mitake, Mount Tsukuba, and the provinces beyond Tōkyō Bay with Kanō-zan and Nokogiri-yama.

2.—AKASAKA AND AZABU.

Akasaka and *Azabu* are the highest and healthiest parts of Tōkyō, but contain very little to interest the tourist. In a part of *Akasaka* called *Aoyama*, is situated the palace occupied for many years by the Mikado while the present palace was building, and now by the Empress Dowager and the Crown Prince. It is not open to the public; but the *élite* of Tōkyō society is invited there once yearly

to a garden party in November, given on the occasion of what is perhaps the most wonderful chrysanthemum show in the world. Closely adjoining it, is an immense Parade Ground (*Rempei-ba*), where the great annual review on the Mikado's birthday (3rd November) is held. A little further to the S. is the *Aoyama Cemetery*, part of which has been set apart for the interment of foreigners.

Zempukuji, a temple of the Monto sect, dates from A.D. 1232, and is somewhat striking. The main hall of the temple is 96 ft. square. The pillars supporting the roof are massive and unadorned, save by a few touches of white paint on the capitals, in accordance with the usual practice of the sect. The screen dividing the nave from the chancel, as also the altar itself, are good specimens of florid ornamentation in gold and colours. The temple relics are exhibited from the 1st to 6th November. In the courtyard stands an enormous *Ichō* tree, known as the "Staff Ichō."

Local tradition says that when Shinran Shōnin, the founder of the Monto sect, was about to depart for Kyōto, and bade adieu to Rōkai, the apostle of the sect in Eastern Japan, he stuck his staff upside down in the ground, saying, "Like this staff shall be the strength of the faith and the salvation of the people,"—whereupon the staff immediately began to take root and sprout upwards.

To the W. of Azabu, in the suburb of Shibuya, stands the Red Cross Hospital (*Seki-jūji-sha Byōin*), a large and admirably organised institution.

3.—CHIEF BUILDINGS IN KŌJIMACHI. THE DIET. SANNŌ. ŌKUBO'S MONUMENT. SHŌKONSHA.

Leaving Shimbashi station and turning l. along the moat, the wooden buildings of the *Imperial Diet* will be seen beyond the embankment on the other side. The fine brick buildings soon passed r. were completed in 1877 for the

College of Engineering, the earliest scientific academy established in Japan, and presided over by British professors. Since the amalgamation of this College with the Imperial University in 1886, the buildings have been used for various other purposes.

Turning along the moat r., we come to a stretch of flat ground, which was till recently a swamp called Tame-ike. On the hill to the r. is the new mansion of Marquis Nabeshima, formerly Daimyō of Hizen and now Grand Master of Ceremonies at the Imperial Court. In front is the prettily wooded eminence on which stands the Shintō *Temple of Sannō*, officially styled *Hie Jinja*. Dating in its present form from 1654, it was adopted by the Shōguns of the Tokugawa dynasty as their tutelary shrine. The situation is pretty, but all the buildings except the main temple are falling into decay. In each of the inner compartments of the large gate stands an image of a monkey ornamented with a bib, that animal being regarded as the servant of the divinity of Hie, for which reason monkeys also figure on the altar.

This neighbourhood, of which the chief part is called *Nagata-chō*, is one of the most fashionable in Tōkyō. Here stand the palaces of Princes Kita-Shirakawa and Arisugawa, and the residences of many high officials and foreign diplomats. Hence, in local parlance, it is sometimes nicknamed *Daimyō Kōji*, or the Daimyō Quarter. Below Prince Kita-Shirakawa's Palace is the *Kioi-chō Kōenchi*, a small public garden containing a huge monolith commemorative of Ōkubo Toshimichi, one of the founders of the new order of things in Japan, who was assassinated near this spot on the 14th May, 1878, as he was driving from his residence to the Imperial Palace. On the flat top of the *Kudan* hill, a short way beyond the British Legation, stands the

modern Shintō temple of Yasukuni, better known as the

Shōkonsha, or Spirit-Invoking Shrine.

This temple was erected in 1869 for the worship of the spirits of those who had fallen fighting for the Mikado's cause in the revolutionary war of the previous year. Services are also held in honour of those who fell in the Saga troubles of 1873, and in the Satsuma rebellion of 1877.

The Shōkonsha is built in accordance with the severest canons of pure Shintō architecture, and is completely empty except for a mirror, a European drugget, and a dozen cheap wooden chairs for the use of the officials who come to assist at the memorial services which are held from time to time, the principal ones being on the 6-8th May and 6-8th November. These occasions are enlivened by horse-races, wrestling, and other popular amusements. The enormous bronze *torii* was manufactured in the Ōsaka arsenal, and set up in December, 1887.

The grounds behind the temple have been tastefully laid out, and look their best in early spring when the plum-trees are in blossom.

The brick building to the r. of the temple is the *Yūshū-kwan*, a Museum of Arms, which is open on Sundays, Wednesdays, and Saturdays, from 8 A.M. till 5 P.M. in summer, and from 9 to 3 in winter. It is well worth a visit, for the sake of the magnificent specimens of old Japanese swords and scabbards which it contains, as well as armour, old Korean bronze cannon, etc. The granite lanterns lining the avenue which runs down the centre of the race-course, were presented by the nobility in 1878. The large bronze statue of Ōmura Hyōbu Taiyū, a distinguished patriot in the war that restored the Mikado to power, was erected in 1892, and is remarkable as being the first Japanese example of this method of commemorating departed worth.

Leaving the grounds of the Shō-

konsha, we come to an ancient stone beacon, which formerly lighted junks on their way up Tōkyō Bay. Opposite to it, stands a monument in the shape of a bayonet, erected in 1880 by the soldiers of the Imperial Guard, in memory of their comrades who had fallen fighting on the loyalist side in the Satsuma rebellion. This point overlooks the city in the direction of Ueno. The prominent edifice on the bluff opposite (*Suruga-dai*) is the *Russian Cathedral*, consecrated in 1891.

4.—KŌJIMACHI (CONTINUED). INNER MOAT. THE IMPERIAL PALACE. INSATSU KYOKU.

Another and more direct way from Shimbashi to the Shōkonsha at Kudan, is by crossing the first bridge (*Do-bashi*) over the moat, passing the *Rokumei-kwan*, a large edifice used for social purposes, on the r., and going straight on as far as the site of the *Houses of the Diet*, at the further end of the former Hibiya parade ground, now being covered with extensive public buildings. Here the road turns r., with the Russian Legation, the Foreign Office (*Gwaimushō*), and military barracks on the l. Skirting the moat, the large building seen in front is the Head-Quarters of the General Staff Department.

Near here, on the 24th March 1860, Ii-Kamon-no-Kami, Regent during the interval preceding the election of a new Shōgun, and a man of rare sagacity and favourable to foreign intercourse, was assassinated in broad daylight by emissaries of the Prince of Mito, who was desirous of seating his own son on the throne. To elucidate this incident, it should be mentioned that there were three branches of the Tokugawa family, viz. Kishū, Mito, and Owari, from whom the Shōguns were elected by a family council, and that the election had fallen upon a young prince of Kishū, thus baulking Mito's plans.

The moat here, with its green banks and spreading trees, and in winter the myriads of wild-fowl fluttering in the water, is one of the

prettiest bits of Tōkyō. The vast enclosure of the Imperial Palace lies beyond this moat.

The Imperial Palace. The new Palace, inhabited by His Majesty the Mikado since 1889, is not accessible to the public, only those who are honoured by an Imperial Audience being admitted within its walls. Nevertheless the following description, abridged from the *Japan Mail*, may be of interest:—Entering through long corridors isolated by massive iron doors, we find ourselves in the smaller of two reception rooms, and at the commencement of what seems an endless vista of crystal chambers. This effect is due to the fact that the *shōji*, or sliding-doors, are of plate-glass. The workmanship and decoration of these chambers are truly exquisite. It need scarcely be said that the woods employed are of the choicest description, and that the carpenters and joiners have done their part with such skill as only Japanese artisans seem to possess. Every ceiling is a work of art, being divided by lacquer ribs of a deep brown colour into numerous panels, each of which contains a beautifully executed decorative design, painted, embroidered, or embossed. The walls are covered in most cases with rich but chaste brocades, except in the corridors, where a thick, embossed paper of charming tint and pattern shows what skill has been developed in this class of manufacture at the Imperial Printing Bureau. Amid this luxury of well-assorted but warm tints, remain the massive square posts—beautiful enough in themselves, but scarcely harmonising with their environment, and introducing an incongruous element into the building. The true type of what may be called Imperial esthetic decoration was essentially marked by refined simplicity—white wooden joinery, with pale neutral tints and mellow gilding. The splendour of richly painted

ceilings, lacquered lattice-work, and brocaded walls was reserved for Buddhist temples and mausolea. Thus we have the Shintō, or true Imperial style, presenting itself in the severely colourless pillars, while the resources of religious architecture have been drawn upon for the rest of the decoration. In one part of the building the severest canons have been strictly followed: the six Imperial Studios, three below stairs and three above, are precisely such chaste and pure apartments as a scholar would choose for the abode of learning. By way of an example in the other direction, we may take the Banqueting Hall, a room of magnificent size (540 sq. yds.) and noble proportions, its immense expanse of ceiling glowing with gold and colours, and its broad walls hung with the costliest silks. The Throne Chamber is scarcely less striking, though of smaller dimensions and more subdued decoration. Every detail of the work shows infinite painstaking, and is redolent of artistic instinct. A magnificent piece of tapestry hangs in one of the *salons*. It is 40 ft. by 13 ft., woven in one piece by Messrs. Kawashima of Kyōto. The weaving is of the kind known as *tsuzure-ori*, so called because each part of the design is separated from the body of the stuff by a border of pin-points, so that the whole pattern seems suspended in the material. The subject represented is an Imperial procession in feudal Japan, and the designer has succeeded in grouping an immense number of figures with admirable taste and skill. The colours are rich and harmonious, and the whole forms probably one of the finest pieces of tapestry in existence. The furniture of the Palace was imported from Germany. Externally the principal buildings are all in pure Japanese style. The appropriation for the Palace was \$3,000,000; but to this amount must be added considerable sums voluntarily offered by wealthy Japa-

nese, as well as valuable contributions of materials.

The unpretentious brick and plaster structure to be seen from the E. side, rising above the moat in the Palace enclosure, contains the offices of the Imperial Household Department (*Kunaishō*).

Not far from the Palace, in an E. direction, is the **Insatsu Kyoku** or Government Printing Office, a vast and well-organised establishment, to the inspection of which a day may be profitably devoted, as its scope is very wide, including much besides mere printing. Here, among other things, is manufactured the paper currency of the country. The Ministries of Finance, of Education, and of the Interior, together with various other Government Offices, are in the same neighbourhood.

5.—GINZA. SUITENGŪ. NIHON-BASHI. CURIO STREET. SEIDŌ. KANDA MYŌJIN. IMPERIAL UNIVERSITY. DANGO-ZAKA. Ō-GWAN-NON. BOTANICAL GARDEN. KOISHIKAWA. ARSENAL AND GARDEN. GOKOKU-JI. IMPERIAL CEMETERY.

The most important thoroughfare in Tōkyō, which none should fail to see, leads from the Shimbashi terminus to Megane-bashi. The portion of it nearest to the station is called the **Ginza**, and has many shops in European style. Proceeding along it, the traveller crosses the Kyōbashi and Nihon-bashi bridges, from the latter of which all distances in Eastern Japan are calculated. The new General Post-Office stands close by. Parallel to the portion of the main street between these bridges is *Naka-dōri*, a street highly attractive on account of its second-hand curio shops, and hence commonly known as Curio Street among the foreign residents. *Nihon-bashi* has also given its name to the surrounding large and busy district, which is filled with shops, market-places, and godowns. The

great fish-market is a notable sight in the early hours of the morning.

Another sight (chiefly on the 5th day of the month) is afforded by the concourse of worshippers at the **Suitengū Temple**.

The deity here worshipped is a compound evolved by the popular consciousness from *Farana*, the Buddhist Neptune, the Shintō sea-gods of Sumiyoshi near Ōsaka, and the boy-emperor, Antoku, who found a watery grave at Dan-no-ura.

Megane-Bashi, or Spectacles Bridge, is so called from its circular arches. The portion of the canal to the l. is popularly known as "Sendai's Weeping Excavation" (*Naki-bori*).

Local history says that Tsunamune, Daimyō of Sendai, was in the habit of squandering large sums at the Yoshiwara, and that the Shōgun, in order to turn him from his rakish ways, and also to put such extravagance out of his power, imposed on him the task of deepening and widening this part of the moat—a work which he is said to have performed with much lamentation over the drain on his purse.

A little way on is the former **Seidō**, the Sage's Hall, or Temple of Confucius, now used as an Educational Museum. It is pleasantly situated on rising ground in the midst of a grove of trees, among which the fragrant *mokusei* is most conspicuous. The buildings, which date from 1691, are fine specimens of the Chinese style of architecture. The main hall facing the entrance is supported on black lacquered pillars, the ceiling also is of black lacquer, while the floor is of finely chiselled square blocks of stone. Opposite the door is a wooden image of Confucius, possessing considerable merit as a work of art. The Museum, which contains specimens of school and kindergarten furniture, books, maps, etc., is open daily to visitors.

Just above, in the same grounds, stand the two sections of the Normal School (*Shihan Gakkō*), that in brick being for young men, the other for girls.

Behind the Seidō, is the Ryōbu Shintō temple of **Kanda Myōjin**, dedicated to the god Ōnamuji and to Masakado, a celebrated rebel of the 10th century.

After the final overthrow of Masakado, his ghost used to haunt the neighbourhood. In order to lay this spectre, apotheosis was resorted to in the 13th century. The temple, for which a hoary antiquity is claimed, but which was only established in its present site in 1616, has been frequently burnt down and rebuilt since that time.

The temple, originally decorated with paintings by artists of the Kano school, has now grown somewhat dingy, but is still popular with the multitude. The chief festival, celebrated on the 15th September, is well worth seeing.

Entering the main street of the district of Kanda, one of the chief arteries of the Northern portion of the metropolis, we come r. to the **Imperial University** (*Teikoku Daigaku*), a set of handsome brick buildings standing in the extensive grounds of the former Kaga Yashiki, or mansion of the great Daimyō of Kaga.

The germ of this institution was the *Bunsho Shirabe-jo*, or "Place for the Examination of Barbarian Writings," founded by the Tokugawa Government in 1856. Seven years later, this name was altered to that of *Kaisei-jo*, or "Place for Developing and Completing," which indicated a change for the better in the views held by the Japanese as to the value of European learning. Numerous other modifications have taken place both in the name and scope of the institution, which since 1881 has been placed on a thoroughly modern footing, and now includes Colleges of Law, Medicine, Engineering, Literature, Science, and Agriculture, where lectures are delivered by a large staff of professors of various nationalities and in various languages. The students number over 1,300. The courses that attract most students are those of Law and Medicine. A large hospital connected with the University stands in the same grounds. Other institutions under the authority of the President of the University are the Botanical Gardens in the district of Koishikawa, and the Tōkyō Observatory at Tōkyō.

Further on, in the direction of Ōji, are the florists' gardens of **Dango-zaka**, whither the towns-

folk flock in thousands to see the chrysanthemum shows in November. The flowers are trained over trellis-work to represent historical and mythological scenes, ships, dragons, and other curious objects.

The **Ō-Gwannon**, or Great Kwannon, may be worth a passing visit. The gilt image, which is 16 ft. high, was an offering made in the 17th century by a merchant of Yedo, and represents the goddess bending slightly forward, and holding in her hand the lotus, the emblem of purity. Round the walls of the shrine containing the image, are ranged in tiers the *Sen-tai Kwannon*, or images of the Thousand Incarnations of Kwannon.

The **Koishikawa Botanical Garden** (*Shoku-butsu-en*) is open to the public, and duplicate specimens of the plants are for sale at the office.

The small temple of *Muryō-in*, in the same district, is connected with the history of the early Catholic missionaries to Japan, some of whom lie buried in the cemetery. Hence the name of *Kirishitan-zaka*, or Christian Hill, by which the locality is popularly known. The grave of the earliest of these missionaries, Father Giuseppe Chiara, who died in 1685, may be distinguished by a priest's hat carved in the stone.

Readers desirous of further details are referred to the writings of Mr. Ernest Satow and Professor J. M. Dixon, in Vol. VI, Part I, and Vol. XVI, Part III, of the *Transactions of the Asiatic Society of Japan*.

The **Koishikawa Arsenal** (*Hōhei Kōshō*) occupies the site of the former mansion of the Prince of Mito. Here are manufactured the celebrated Murata rifles. An order from the military authorities is necessary to gain admittance. An order is also necessary for the *Garden* (*Kōraku-en*), which still remains intact, and is the finest specimen of the Japanese landscape gardener's art to be seen in the capital. The object of its

designer was to reproduce in miniature many of the scenes whose names are classic among the literati of Japan. Prince Mitsukuni, generally known as Mito Kōmon, laid out the grounds as a place in which to enjoy a calm old age after a life of labour. If the visitor has first inspected the Arsenal, he will then be conducted to a summer-house in the Garden, with an extensive grass-plot attached, and overlooking a lake copied from a noted one in China, called Sei-ko. A small wooded hill rises beyond, which we ascend, and on which stands a miniature replica of the famous temple of Kiyomizu at Kyōto, enriched with carvings, but worn by time. Descending, we are plunged for a minute in the depths of a wood before reaching an old bridge with a rivulet running far below. Crossing the bridge and following up a zigzag path, we come to the shrine of Haku-i and Shikusei, the loyal brothers of Chinese lore, who, after the overthrow of their lord and master, refused to eat the corn produced under the conqueror's sway, and, secluding themselves on Mount Shuyo, lived on ferns till, being told that ferns grew also on their enemy's lands, they abstained even from that poor food, and so died of starvation. An arched stone bridge and another shrine, shaped octagonally in allusion to the Eight Diagrams of the Chinese system of divination, are next passed. From here, a tunnel-like opening leads through a thicket of creepers and other trees to a lake several acres in extent and full of lotus-flowers. The water, which comes from the Tamagawa aqueduct, is made to form a pretty cascade before falling into the lake. An island in the centre is connected with the mainland by a bridge. Everywhere there are magnificent trees—cherry-trees for the spring, maples for the autumn, plum-trees for the winter, making a change of scene at each season. Near the

exit, is a hill with a path paved in such manner as to imitate the road over the Hakone Pass.

On the extreme N. W. outskirts of the city stands the Buddhist temple of *Gokokuji*, now used as the headquarters of the Shingon sect, which has a seminary there for young priests. With its extensive grounds, its silent belfry, and the perfect stillness of its surroundings, it recalls the memory of days now irretrievably past, when Buddhism was a mighty power in the land. The azaleas here are noted for their beauty. The chief treasure of the temple is a gigantic *kakemono* of Buddha's Entry into Nirvana, by Kano Yasunobu, which is shown only during the month of April.

Adjoining Gokokuji is the new *Cemetery* of the Imperial family, selected since the removal of the Court to Tōkyō. It is not open to the public.

6.—UENO PARK, TEMPLES, AND MUSEUM. ASAKUSA. HIGASHI HONGWANJI. TEMPLE OF KWAN-NON. MUKŌJIMA. HORIKIRI.

Ueno Park, famed for its *Temples and Tombs of the Shōguns*, is the most popular resort in the metropolis, and has been the site of three National Industrial Exhibitions. Here, in April, all Tōkyō assembles to admire the wonderful mass of cherry-blossom for which it is famous. No traveller should miss this opportunity of witnessing a scene charming alike for natural beauty and picturesque Eastern life.

The importance of Ueno, which lies due N. E. of the Palace, had its origin in a wide-spread superstition, which regards that quarter as the most unlucky of all the points of the compass, and brands it with the name of *Ki-mon*, or the Demons' Gate. When, therefore, some progress had been made in the construction of the city of Yedo, the Shōgun Iemitsu, in the year 1625, determined to erect here a set of Buddhist temples, which, eclipsing all others in splendour, should ward off the approach of such evil influences. The original main temple then founded

occupied the site of the present Museum, and was burnt down in 1868 on the occasion of a bloody battle fought between the partisans of the Mikado and those of the Shōgun. The outer gate still exists, showing the marks of bullets. This temple was counted among the triumphs of Japanese architecture. Here always resided as high-priest a son of the reigning Mikado, retained in gilded slavery for political reasons, as it was convenient for the Shōguns to have in their power a prince who could at once be decorated with the Imperial title, should the Court of Kyōto at any time prove unfavourable to their policy. The last high-priest of Ueno was actually utilised in this manner by the Shōgun's partisans, and carried off by them to Aizu when they raised the standard of rebellion. On their defeat, he was pardoned by the present legitimate sovereign, was sent to Germany to study, and is now known by the title of Prince Kita-Shirakawa.

Leaving his jinrikisha at the bottom of the hill, the traveller ascends r. a short flight of steps, leading to a plateau planted with cherry-trees and commanding a good view of the city, especially towards Asakusa, including the twelve-storied tower which is seen rising beyond the Ueno railway station, and the high roof of the great Hongwanji temple. The stone monument on this plateau is dedicated to the soldiers who fell fighting for the Shōgun's cause in the battle of Ueno. Close by to the l., is a dingy Buddhist temple dedicated to the Thousand-Handed Kwannon.

Descending again to the main road, we reach the celebrated avenue of cherry-trees, a uniquely beautiful sight during the season of blossom. The air seems to be filled with pink clouds. To the l., is a shallow piece of water, called *Shinobazu no Ike* and celebrated for its lotus-flowers in August. On a little peninsula jutting out into the lake, is a shrine dedicated to the goddess Benten. This formerly romantic spot has of late years fallen a victim to vandalism, the shores of the lake having been turned into a race-course. A little further up, is a branch of the **Seiyōken Hotel*,

which commands a good view of the lake. The extensive buildings seen in the distance, on a height, are the Imperial University and the First Higher Middle School. Close to the hotel is a bronze image of Buddha, 21½ ft. high, known as the *Daibutsu*. This inferior specimen of the bronze sculptor's art dates from about the year 1660. Following along the main road for a few yards, we come l. to a bullet-riddled gate, preserved as a relic of the battle of Ueno. An immense stone lantern just inside the gate is one of the three largest in Japan, and dates from early in the 17th century. Beyond it again, has stood since 1890 a switch-back railway, whose vulgar clatter strikes a strangely discordant note in the harmony produced by the stately cryptomerias, the ancient pagoda, and the glorious gold gate at the end of the long avenue of stone lanterns, presented in 1651 by various Daimyōs as a tribute to the memory of the Shōgun Ieyasu. To this Shōgun, under his posthumous name of Tōshōgū or Gongen Sama, the shrine within the gate is dedicated. The gate itself, restored in 1890, is a dream of beauty. Carvings of dragons adorn it on either side. Above are geometrical figures, birds, foliage, and everywhere the Tokugawa crest of three Asarum leaves. It is intended to restore in the same style the temple whose gold has been worn away in many places. The details resemble those of the Mortuary Shrines at Shiba. The temple contains some fine specimens of lacquer. Round the walls hang pictures of the *San-jū-rok-ka-sen*, below which are screens with conventional lions.

The *San-jū-rok-ka-sen*, or Thirty-six Poetical Geniuses, flourished during the 8th, 9th, and 10th centuries. The grouping of their names in a galaxy is attributed to a court noble of the 11th century, named Kintō Dainagon. Their portraits were first painted by Fujiwara-no-Nobuzane about A.D. 1200. A complete list of their names will be found in Dr. Wm. Anderson's interesting *Catalogue of Japanese and Chinese Paintings*.

Returning to the main road the way we came, and passing by the former buildings of the last National Industrial Exhibition, we reach the

Ueno Museum (*Hakubutsu-kwan*). This institution, which is open from 8 to 5 in summer, and from 9 to 4 in winter, Mondays and the three weeks from the 16th December to the 4th January excepted, is well worth a visit. The contents are arranged as follows:—

Ground Floor. R. of Entrance. Natural History Department:—observe the cocks from Tosa, with tail feathers $12\frac{1}{2}$ ft. long. The front rooms contain the Zoological Section; the back rooms, the Mineralogical Section. A wing lying beyond the room chiefly devoted to osteological specimens, is the Department of Industry, containing glass and porcelain (both foreign and Japanese), chemical, ship-building, engineering, architectural, and other specimens.

An annexe at the back of the main building contains the surplus of the Mineralogical Section. Behind it a pretty landscape garden in Japanese style has been laid out.

Ground Floor. L. of Entrance. Front rooms. Historical or Archæological Department, including

ROOM I.

Ancient manuscripts and printed books, old maps, paintings, and rubbings.

ROOM II.

Stone arrow-heads, spear-heads, and pottery of the prehistoric period; proto-historic copper bells and mirrors, iron swords, armour, horse-trappings, shoes, and cooking utensils. The most characteristically Japanese specimens are the *maga-tama* and *kuda-tama* in jasper, agate, etc.,

The *maga-tama*, or “curved jewels,” which somewhat resemble a tadpole in shape, were anciently (say, prior to the 7th century) strung together and used as necklaces and ornaments for the waist

both by men and women, as were also the *kuda-tama* or “tube-shaped jewels.” Their use survived in the Loochoo Islands till a much more recent date.

Besides the above, notice also the pottery anciently used for the presentation of offerings to the Shintō gods. Some pieces from the provinces on the N.E. shore of the Inland Sea are remarkably ornamented with human figures in high relief. Particularly curious are the earthenware images of men and horses used in proto-historic times for interment in the graves of illustrious personages, after the custom of burying their chief retainers alive with them had been discontinued, the figures of birds—apparently geese—which were used as a fence round the tumulus of the Emperor Ōjin in the province of Kawachi, and fragments of earthenware posts put to a similar purpose.

ROOM III. (END ROOM).

Objects illustrating the manners and customs of the Ainos, Koreans, Loochooans, Chinese, Formosan and Australasian aborigines, the natives of India, and the American Indians.

The back rooms on this side contain palanquins of the Tokugawa period, old paintings, statues by the students of the Tōkyō Art School, and copies of very ancient Buddhist frescoes preserved at the temple of Hōryūji in Yamato.

Upper Floor. Landing:—Ancient Imperial State bullock cart and palanquins, model of the *Tenchi Maru*, or Ship of Heaven and Earth, which was the state barge used by the Shōguns.

Central Room, adjoining the landing:—Imperial robes, and other articles used by the Emperor under the old *régime*, including the throne hung with silk hangings, which served to shroud Majesty from the gaze of ordinary mortals, who, so it was believed, would be struck blind if they looked upon the “Dragon

Face." There are also Imperial autographs, gold screens, etc.

Turning to the r. (over the Natural History Department), we come to the Fine Art Department. Room 1 contains old *Kakemonos* and *Makimonos*; Room 2, ancient masks and images, chiefly bronze; Room 3, manuscripts and illustrated scrolls. The back rooms on this side comprise the Art Industry Department, — lacquer, porcelain, bronze, etc.

UPPER STOREY. L. OF ENTRANCE.

ROOM I.

Model, on a scale of $\frac{1}{20}$, of the Shintō shrines temporarily erected in the Fukiage garden in Tōkyō, for the ceremonies attending the accession of the present Emperor. These ceremonies took place in 1871, and the buildings were at once burnt.

ROOM II.

Department of History. This room is chiefly devoted to ancient objects from Hōryūji, such as temple furniture, seals, golden *tokko*, and specimens of the miniature pagodas (*Hachi-man-tō*) of which, in A.D. 764, the reigning Mikado caused a million to be made for distribution to all the Buddhist temples throughout the land. There are also manuscripts, which rank among the earliest specimens of Japanese calligraphy. They are all in the Chinese language. The principal other exhibits are *fac-similes* of ancient objects of daily use at the Imperial Court preserved at the Shōso-in, a celebrated storehouse attached to the temple of Tōdaiji at Nara, and implements used in the Shintō religious cult.

Two cases in this room have a very special interest, as they are filled with Christian relics.

Many of these date from the embassy to Rome of Hashikura Rokuemon, who was sent thither by Date Masamune, Prince of Sendai, in 1614, with a train of followers,

and returned to Japan in 1620. The official Japanese account of this curious episode is that the embassy went at the Shōgun's desire, in order to investigate the political strength and resources of Europe. The version usually accepted by European writers is that the expedition really was what it avowed itself to be, — an act of submission to the religious supremacy of the Pope. The envoy was well received at the Roman Court, and was presented with the freedom of the city of Rome, besides being loaded with presents. The relics remained in the possession of the Date family at Sendai until a few years ago.

Among the objects in these cases, are an oil-painting of Hashikura in prayer before a crucifix, an illuminated Latin document conferring on him the freedom of the city of Rome, holy pictures, rosaries, crucifixes, a small Japanese book of Catholic devotion in *Hiragana* characters, photographs of Date Masamune's letters to the Pope in Japanese and Latin, a portrait of Hashikura in the Italian costume, etc. To a set of circumstances very different in their nature, though not far removed in time, belong the *fumi-ita*, or "trampling boards," — oblong blocks of metal with figures in high relief of Christ before Pilate, the Descent from the Cross, the Virgin and Child, etc., on which persons suspected of the crime of Christianity were obliged to trample during times of persecution, in order to testify their abjuration of the "Depraved Sect," as it was called. The Dutch traders at Nagasaki are suspected of having lent themselves to this infamous practice for the sake of monetary gain.

The last room of this suite contains objects illustrative of Japanese social usages and etiquette, such as symbolical presents given on the occasion of marriages and the naming of children, methods of folding paper and tying up presents, the toys displayed on the Girls' Festival of the 3rd March, and the Boys' Festival of the 5th May, etc.

The back rooms on this side contain court robes, ancient textile fabrics, armour and weapons,

musical instruments, tea utensils, masks, and theatrical costumes.

On quitting the Museum, an avenue r. leads to the Art School (*Bijutsu Gakkō*), not accessible without a special introduction. In the same grounds are a Public Library and Reading Room (*Toshokwan*), and a learned Academy called the *Gakushi Kwai-in*. Close by are the Zoological Gardens (*Dōbutsu-en*).

Before reaching the Toshokwan, an avenue turns off r. to the

Tombs of the Shōguns (*Go Reiya*), abutting on the second and finer of the two Mortuary Temples (*Ni no Go Reiya*). The main gate is always kept closed, but a side entrance l. leads to the priest's house. The resident custodian will act as guide for a small fee.

The six Shōguns buried at Ueno belonged to the Tokugawa family, being the 4th, 5th, 8th, 10th, 11th, and 13th of their line. It is still at the private expense of the family that these shrines are kept up. In general style, they closely resemble those at Shiba, described on pp. 94—7, and are among the priceless legacies of the art of Old Japan. Like the Shiba shrines, too, they have suffered at the hands of thieves since the Revolution of 1868.

This glorious building, a symphony in gold and blended colours, has a wooden colonnade in front, the red walls of which are divided into compartments, each containing a medallion in the centre, filled with painted open-work carvings of birds and flowers, with arabesques derived from the chrysanthemum above and a carved wave-design below. In the centre of this colonnade is a gate decorated with a painting of an angel. From here, an open colonnade leads up to the steps of the main building. The porch has brackets carved with conventional chrysanthemums. Its square columns are adorned with plum-blossoms in red and gold. Under the beams, are red and gold lions' heads as brackets. The doors of the oratory are carved in diapers,

and gilded all over. Note the tastefully painted diapers on the architrave. The ceiling is massive and loaded with metal fastenings. In the coffers are dragons in gold on a blue ground. The interior walls are gilded, having in some places conventional paintings of lions, in others movable shutters. This apartment is 16 yds. wide by 7 yds. in depth. The corridor which succeeds it is 4 yds. wide by 8 yds. in depth, and leads to the black lacquered steps of the inner sanctum. Its ceiling is decorated with the phoenix on a green and gold ground. Handsome gilt doors covered with carved arabesques close the entrance to the sanctum, which measures 7 yds. in depth by 11 yds. in width. The ceiling is decorated with fine gilt lattice-work in the coffers. The small shrines, containing the memorial tablets of the illustrious dead, are gorgeous specimens of gold lacquer. Beginning at the r., these shrines are respectively those of the 5th, 8th, and 13th Shōguns, and of Kōkyō-In, son of the tenth Shōgun. R. and l. are two shrines containing tablets of eight mothers of Shōguns. Curiously enough, all were concubines, not legitimate consorts. The actual graves are in the grounds behind. The finest, a bronze one, is that of the 5th Shōgun. Its bronze gate has magnificent panels, with the phoenix and unicorn in bas-relief—Korean castings from Japanese designs about 140 years old.

The *First Mortuary Temple* (*Ichino Go Reiya*) is close to the Second. On leaving the Second, turn to the l. to reach the priests' house, where application for admission must be made. Here are buried the 4th, 10th, and 11th Shōguns, together with several princesses. The monument of the 4th is in bronze, the others in simple stone. Over the grave of the 11th Shōgun hangs a weeping cherry-tree, placed there to commemorate the love of flowers which distinguished that amiable

prince, whose reign (A.D. 1787-1838) formed the culminating point of the splendour of Old Japan.

Returning towards the entrance of the park, we reach the Buddhist temple popularly known as *Ryō Daishi*, properly *Jigen-Dō*, dedicated to the two great Abbots, Jie Daishi and Jigen Daishi, the former of whom flourished in the 9th century, the latter in the 16th and 17th. The portrait of Jie Daishi here preserved is considered one of the *chef-d'œuvres* of the great painter Kano Tan-yū. On this side of the park are some buildings often used of late years for art exhibitions of various kinds.

We now leave Ueno, and passing along a busy thoroughfare, reach the district of Asakusa. The first object of interest here is the spacious temple of **Higashi Hongwanji**, popularly called *Monzeki*, the chief religious edifice in Tōkyō of the Monto sect of Buddhists. Though very plain, as is usual with the buildings of this sect, the Monzeki is worth visiting on account of its noble proportions. It was founded in 1657. The iron net-work thrown over the temple is intended to prevent sparks from falling on the wood-work, when there is a conflagration in the neighbourhood. The huge porch is adorned with finely carved wooden brackets, the designs being chrysanthemum flowers and leaves, and peony flowers and leaves. On the transverse beams are some curiously involved dragons, which are the best specimens of this sort of work in Tōkyō, and should therefore not be passed over. Observe, too, the manner—peculiar to the buildings of this sect—in which the beams are picked out with white. The area of the matted floor of the nave (*gejin*) is 140 mats, and round the front and sides runs a wooden aisle 12 ft. wide. Over the screen which separates the chancel and its side-chapels from the nave, are massive gilt open-work carvings representing angels and

phoenixes; the largest are 12 ft. in length by 4 ft. in height. The rest of the building is unadorned. Hanging against the gilt background of the temple wall, on either side of the altar, are to be seen several *kakemonos* of Buddhist saints, indistinguishable in the "dim religious light;" also r. the posthumous tablet of Ieyasu, which is exposed for veneration on the 17th of the month. The *honzon*, Amida, is a black image, always exposed to view, and standing in a very handsome shrine of black and gold lacquer. From the r. side of the main hall, a bridge leads down to the Jiki-dō, or preaching hall. At the main temple, sermons are only preached for one week in the year, viz. from the 21st to 28th November, when the gorgeous services (*Hō-on-kō*) held in honour of the founder of the sect are well worth witnessing. On this occasion, the men all go to the temple in the style of dress known as *kata-ginu*, and the women with a head-dress called *tsuno-kakushi* (lit. "horn-hider")—both relics of the past. The "horn-hider" would seem to have been so named in allusion to a Buddhist text which says: "A woman's exterior is that of a saint, but her heart is that of a demon."—Lesser services are held at the time of the vernal and autumnal equinoxes. Quaint testimony is borne to the popularity of this temple with the lower middle class by the notices posted up on some of the great columns in the main hall. Not only is there one to prohibit smoking, but one warning people not to come here for their afternoon nap (*Hiru-ne muyō*)! On quitting the Monzeki, notice its nobly massive roof, with lions rampant at the corners.

About 7 *chō* from the Monzeki, stands the great Buddhist temple of *Sensōji*, popularly called **Asakusa Kwannon**, because dedicated to Kwannon, the goddess of Mercy.

A fabulous antiquity is claimed for the founding in this locality of a shrine sacred to Kwannon, the tradition being that the image which is now worshipped there, was fished up on the neighbouring strand during the reign of the Empress Suiko (A.D. 593—628) by a noble of the name of Hashi-no-Nakatomo, who had been exiled to this then desolate portion of the coast, and with two attendants gained his livelihood by casting his nets at the mouth of the Asakusa river. In his fishing-hut the first altar is said to have been raised; and the crest of three nets, which is to be seen marking certain portions of the buildings, was devised in memory of the event. The miraculous image is never shown, but is commonly believed to be but 1½ inch in height; and the disproportion between the smallness of the image and the vastness of the temple has passed into a popular saying. Instead of the original sacred image, there is exhibited on the 13th December of every year a newer and larger one which stands in front of the high altar. In the year 1180, Yoritomo endowed the temple with ninety acres of arable land. But when Ieyasu made Yedo his capital, he found the temple gone to ruin, and the priests living in disorder and immorality. The present buildings date from the time of Iemitsu, after the destruction by fire of the former edifice. They are in the possession of the Tendai sect of Buddhists.

On no account should a visit to this popular temple and the surrounding grounds (*Kōenchi*) be omitted; for it is the great holiday resort of the middle and lower classes, and nothing is more striking than the juxtaposition of piety and pleasure, of gorgeous altars and grotesque ex-votos, of pretty costumes and dingy idols, the clatter of the clogs, cocks and hens and pigeons strutting about among the worshippers, children playing, soldiers smoking, believers chaffering with dealers of charms, ancient art, modern advertisements—in fine, a spectacle than which surely nothing more motley was ever witnessed within a religious edifice. The most crowded time is Sunday afternoon, and the 17th and 18th of each month, days sacred to Kwannon.

The main gate of the temple no longer exists. One walks up through a lane of red brick shops,

where toys, photographs, and gewgaws of all kinds are spread out to tempt the multitude. The *sammon*, or two-storied gate in front of the temple, is a huge structure of red wood, with images of the *Ni-ō* on either side. The immense sandals hung up in front of the cages containing these images, are placed there by persons desirous of becoming good walkers. To the l., immediately before passing through the big gate, is a popular Shrine of *Fudō*, just outside of which is a shrine of *Jizō*, distinguishable by a prayer-wheel (*go-shōguruma*) roughly resembling a pillar post-box.

The prayer-wheel is, in Japan, found only in connection with the mystic doctrine of the Tendai and Shingon sects, and its use differs slightly from that to which it is put in Thibet. No prayers are written on it; but the worshipper, attributing to *ingwa* (the Sanskrit *karma*, which means, the effect in this life of the actions in a former state of existence) any sin of which he wishes to be cleansed, or any desire that occurs to him, turns the wheel with a simple request to *Jizō* to let this *ingwa* duly run its course—the course of *ingwa* resembling the perpetual revolutions of a wheel.

On the opposite or r. side of the lane, on a mound, is the large Asakusa bell whose sonorous notes are heard all over the northern part of the city.

The great hall of the temple of Kwannon is 102 ft. square, and is entirely surrounded by a wide gallery. The large picture hanging above the entrance to the r. represents life (under the figure of two sleeping men and a sleeping tiger) as nothing more than a dream, the only living reality in which is the power of religion (typified by a Buddhist priest). Just below this rests a huge *mokugyo*, a hollow wooden block, fish-shaped, which priests strike while praying. The eye is struck, on entering, by the immense number of lanterns and pictures which cover the ceiling and walls. These are all offerings presented by be-

lievers. Some of the pictures are by good modern artists. One over the shrine to the r. represents a performance of the *Nō*, or mediæval lyric drama, in which the red-haired sea-demon called *Shōjō* plays the chief part. Opposite is a curious painted carving in relief, representing the "Three Heroes of Shoku" (a Chinese state established in the 2nd century chiefly by their efforts). The hero on the r., called *Kwan-u*, is now worshipped in China as the God of War. To the l. of this, is one showing *On-Uma-ya-no-Kisanda* fixing his bow-string to shoot the foes of his master *Yoshitsune*, the latter (to the r.) being awakened by his mistress, the renowned and lovely *Shizuka Go-zen*. The ceiling is painted with representations of angels, the work of *Kano Dōshun*. The seated image to the r., with a pink bib round its neck, and now almost rubbed away with age, was a celebrated work of *Jikaku Daishi*, and represents *Bin-zuru*, the helper of the sick. At any time of the day believers may be observed rubbing it (see p. 40). The stalls in front of the main shrine are for the sale of pictures of the goddess *Kwannon*, which are used as charms against sickness, to help women in child-birth, etc., of tickets to say whether a child about to be born will be a boy or a girl, and so forth.

The chancel is, as usual, separated from the nave by a wire screen, and is not accessible to the public. A small *douceur* tendered to one of the priests in charge will, however, generally procure admission. On the high altar, gorgeous with lamps, flowers, gold, damask, and sacred vessels, and guarded by figures of the *Shi Tennō*, of *Bonten*, and of *Taishaku*, the latter said to be the work of *Gyōgi Bosatsu*, stands the shrine containing the sacred image of *Kwannon*. On either side are ranged images, some 2 or 3 ft. high, of *Kwannon* in her "Three-and-Thirty Terrestrial Embodi-

ments," each set in a handsome shrine standing out against the gold ground of the wall. R. and l. of the altar, hang a pair of votive offerings—golden horses in high relief on a lacquer ground—presented by the *Shōgun Iemitsu*. On the ceiling is a dragon, the work of *Kano Eishin*. The side altar to the r. is dedicated to *Fudō*. Observe the numerous vessels used in the ceremony of the *Goma* prayers, which are frequently offered up here for the recovery of the sick. The twelve small images are the *Jū-ni Dōji*, or attendants of *Kwannon*. The altar to the l. is dedicated to *Aizen Myō-ō*, whose red image with three eyes and six arms is contained in a gaudy shrine. The two-storied miniature pagoda is simply an offering, as are also the thousand small images of *Kwannon* in a case to the l., and the large European mirror, in front of which is a life-like image of the abbot *Zeunin Shōnin*. At the back of the main altar is another called *Ura Kwannon* (*ura* meaning "back"), which should be visited for the sake of the modern wall-pictures on lacquer with a background of gold leaf, by artists of the *Kano* school. Above are a crowd of supernatural beings, headed by a converted dragon in the form of a beautiful woman, who offers a large jewel to *Shaka*. Two of the latter's disciples (*Rakan*) are at his r. foot, *Monju* at his l. foot, and *Fugen* below on the l. The figure of *Fugen* has been restored within the last thirty years. Those on the r. and l. walls are intended for the Twenty-eight Manifestations of *Kwannon*.

In the grounds are several buildings of interest, and a number of *ichō* trees whose golden foliage in autumn is a sight in itself. Behind the great temple to the l., is a small shrine full of ex-votos inscribed with the character 目, "eye," presented by persons afflicted with eye disease. Beside it is a

large bronze image of Buddha, and close by is a lantern on which believers pour water to obtain an answer to their prayers. The small hexagonal building immediately behind the great temple is the *Daihō-dō* or *Jizō-dō*, containing a crowd of little stone images seated in tiers round a large one of Jizō. This divinity being the special protector of children, parents bring the images of their dead little ones to his shrine. Beyond the Jizō-dō, is the *Nembutsu-dō* with a pretty altar. Turning r., we come to the *Sanja*—a Shintō shrine, dedicated to the Three Fishermen of the local legend, and having panels decorated with mythological monsters in gaudy colours. Note the bronze and stone lions in front. Passing the stage on which the *Kagura* dances are performed, we reach the *Rinzō*, or Revolving Library, contained in a square building with carved lions on the eaves.

The *Rinzō* is a receptacle large enough to hold a complete collection of the Buddhist Scriptures, but turning so easily on a pivot as to be readily made to revolve by one vigorous push. A ticket over the door explains the use of this peculiar book case: "Owing to the voluminousness of the Buddhist Scriptures—6,771 volumes—it is impossible for any single individual to read them through. But a degree of merit equal to that accruing to him who should have perused the entire canon, may be obtained by those who will cause this library to revolve three times on its axis; and moreover long life, prosperity, and the avoidance of all misfortunes shall be their reward." The invention of Revolving Libraries is attributed to Fu Daishi (see p. 41). That at Asakusa is of red lacquer on a black lacquer base and stone lotus-shaped pedestal. The ceiling of the small building containing it has representations of clouds and angels. The images in front, on entering, represent Fu Daishi with his sons. Those trampling on demons are the Shi Tennō, and the life-size gilt figure is Shaka. The books, which were brought from China early in the 13th century, are aired every year at the autumn equinox, but are not shown at other times. The custodian, in return for a small gratuity, will allow visitors to make the library revolve.

The *Pagoda* close by is no longer open to visitors.

Adjacent to the temple enclosure we find the *Asakusa Kōenchi*, or Public Grounds, where stands the lofty tower, properly called *Ryō-un-kaku*, and more popularly, *Jū-ni-kai*. This building, erected in 1890, has twelve storeys, as its popular name implies, is 220 ft. in height, nearly 50 ft. in internal diameter at the base, and commands a more extensive view than any other point in the city.

The grounds of Asakusa are the quaintest and liveliest place in Tōkyō. Here are raree-shows, penny gaffs, performing monkeys, cheap photographers, street artists, jugglers, wrestlers, theatrical and other figures (*ningyō*) in painted wood and clay, vendors of toys and lollypops of every sort, and, circulating amidst all these cheap attractions, a seething crowd of busy holiday-makers.

About 1 m. to the N. of Asakusa Park lies the world-famed *Yoshiwara*, the principal quarter inhabited by the licensed hetairæ of the metropolis. Many of the houses within this district are almost palatial in appearance, and in the evening present a spectacle, probably unparalleled in any other country, but reproduced on a smaller scale in the provincial Japanese cities. The unfortunate inmates, decked out in gorgeous raiment, sit in rows with gold screens behind, and protected from the outside by iron bars. As the whole quarter is under special municipal surveillance, perfect order prevails, enabling the stranger to study, while walking along the streets, the manner in which the Japanese have solved one of the vexed questions of all ages. Their method, though running counter to Anglo-Saxon ideas, preserves Tōkyō from the disorderly scenes that obtrude themselves on the passer-by in our Western cities.

On the other side of Azuma-bashi, the finest bridge in Tōkyō, is the

Satake Yashiki, which offers one of the best specimens of the Japanese style of landscape gardening. A small fee gives admittance to it. The noted *Yaomatsu tea-house* stands close by.

Mukōjima, celebrated for its avenue of cherry-trees, stretches for more than a mile along the l. bank of the *Sumida-gawa*. When the blossoms are out in April, Mukōjima is densely crowded with holiday-makers from morn till dusk, and the tea-houses on the banks and the boats on the river re-echo with music and merriment. This sight, which lasts for about a week, should on no account be missed. The little temple at the end of the avenue was raised in remembrance of a touching episode of the 10th century, which forms the subject of a famous Lyric Drama.

Umewaka, the child of a noble family, was carried off from Kyōto by a slave-merchant, and perished in this distant spot, where his body was found by a good priest who gave it burial. The next year his mother, who had roamed over the country in search of her boy, came to the place, where, under a willow-tree, the villagers were weeping over a lowly grave. On asking the name of the dead, she discovered that it was none other than her own son, who during the night appeared in ghostly form, and held converse with her; but when day dawned, nothing remained but the waving branches of the willow, and instead of his voice only the sighing of the breeze. A commemorative service is still held on the 15th March; and if it rains on that day, the people say the rain-drops are Umewaka's tears.

Another favourite flower resort, lying some little way beyond Mukōjima, is *Horikiri*, famed for its irises which bloom in June. The excursion is a pleasant one at that time of the year.

7.—EKŌ-IN. THE FIVE HUNDRED RAKAN. KAMEIDO. DISTRICT OF FUKAGAWA. SUSAKI.

Crossing *Ryōgoku-bashi*, one of the largest bridges in the metropolis spanning the *Sumida-gawa*, we reach the noted Buddhist temple of **Ekō-in**.

In the spring of 1657, on the occasion of a terrible conflagration which lasted for two days and nights, 107,046 persons are said to have perished in the flames. The Government undertook the care of their interment, and orders were given to *Danzaemon*, the chief of the pariahs,* to convey the bodies to *Ushijima*, as this part of *Yedo* was then called, and dig for them a common pit. Priests from all the different Buddhist sects came together to recite, for the space of seven days, a thousand scrolls of the sacred books for the benefit of the souls of the departed. The grave was called *Muenzuka*, or the Mound of Destitution, and the temple which was built near it is, therefore, also popularly entitled *Muenji*. Ekō-in being, on account of its peculiar origin, without the usual means of support derived from the gifts of the relatives of the dead, was formerly used as the place whither sacred images were brought from other provinces to be worshipped for a time by the people of *Yedo*, and as a scene of public performances. The latter custom still survives in the wrestling-matches and other shows, which draw great crowds here every spring and winter. At Ekō-in prayers are offered up daily for the souls of dead animals. A fee of 30 cents will procure a short service and burial in the temple grounds for such domestic pets as cats, dogs, etc., a larger sum being necessary if the animal's *ihai*, or funeral tablet, has also to be furnished.

Ekō-in might well be taken as a text by those who denounce "heathen" temples. Dirty, gaudy, full of semi-defaced images, the walls plastered with advertisements, the altar guarded by two hideous red monsters, children scampering in and out, wrestlers stamping, crowds shouting—the place lacks even the semblance of sanctity. In a small arched enclosure behind the temple, stands the grave of the celebrated highwayman *Nezumī Kōzō*, where incense is always kept burning. The cemetery at the back contains monuments to those who perished in the great fire of 1657, and in the great earthquake of 1855.

In *Honjō*, *Midori-chō*, about 1 mile further on, is a temple con-

* In Japanese, *Eta*. Their occupations were to slaughter animals, tan leather, assist at executions, etc. The class as such is now abolished; but remnants of its peculiar costume may still occasionally be seen in the persons of young girls with broad hats, who go about the streets playing and singing.

taining painted images, almost life-size, of the Five Hundred Rakan (*Go-hyaku Rakan*), seated on shelves reaching from the bare earth of the floor to the rafters of the roof. They are from the chisel of Shōun, an artist of the 17th century. On some of them are pasted slips of paper with their names. The much larger image in the centre represents Shaka, with Anan on his r. hand and Kashō on his l. The white image in front of Shaka is Kwannon. The temple also contains a hundred small images of Kwannon. The present edifice dates only from 1889, when the images were removed from an older building in the district of Fukagawa, which had fallen into decay.

Not far off stands the Shintō Temple of Temmangū, commonly known as **Kameido**, from a stone tortoise seated on a well in the grounds. Sugawara-no-Michizane is here worshipped under the title of Temman Daijizai, i.e., "the Perfectly Free and Heaven-Filling Heavenly Divinity." The temple grounds have been laid out in imitation of those at Dazaifu, the place of his exile. Passing in through the outer gate, the eye is first attracted by the wistarias trained on trellis, whose blossoms, during the last week of April, make Kameido one of the chief show-places of the capital. They grow on the borders of a pond called *Shinji no Ike*, or "Pond of the Word Heart," on account of a supposed resemblance to 心, the Chinese character for "heart;" and one of the amusements of the visitors is to feed the carp and tortoises which it contains. A semi-circular bridge leads over the pond to a large gate in *Yatsumune-zukuri* (i.e., eight-roofed) style, standing in front of the temple. Glass cases inside the gate enclose the usual large images of Zuijin. Round the walls of the temple hang small pictures on a gold ground of the ancient religious dances called *Bugaku*.

Beyond a shed containing two life-size images of sacred ponies, is an exit by which the visitor can reach the *Ume-yashiki*, or Plum-Garden of Kameido, 4 *chō* distant. Here grow the *Gwaryōbai* (lit. Plum-trees of the Recumbent Dragon), and it is a great show-place early in March, when the blossoms are all out. There are over 500 trees, all extremely old and partly creeping along the ground, whence the name. Most of the cut stones which stand about the grounds are inscribed with stanzas of poetry in praise of the flowers; and during the season, similar tributes written on paper will be seen hung up on the branches. A few *chō* off lies *Mukōjima*, described above.

The S.E. part of Tōkyō, consisting of the district of Fukagawa on the l. bank of the Sumida-gawa, is a maze of narrow streets, chiefly inhabited by the lower trading and artisan classes, and offers little for the sightseer.

Jōshinji, though the chief temple of the Nichiren sect in Tōkyō, is quite unpretentious; but there are some good carvings on the gates of the priests' dwellings which line the narrow street leading up to it. In the court-yard is a large bronze image of Shaka supported on the shoulders of stone demons; and at the back, beyond the cemetery, a curious superstitious practice may be witnessed at the shrine of Shōgyō Bosatsu. The stone image of the saint stands in a little wooden shed hung round with small regularly cut bundles of straw. The faithful buy these at the gate, dip them in water, brush the idol with them, and then ladle water over his head, believing that this ceremony will ensure a favourable reply to their petitions. The image is constantly wet, showing how firm the belief is. The priests of the sect seem unable to account for the origin of the usage.

The Shintō temple of *Hachiman*, which dates from A.D. 1668, is

handsome, owing to former Buddhist influence. The walls and ceiling are decorated with paintings of birds and flowers, and there are also some pretty wood carvings. The ornamentation of the chancel is extremely rich, the ceiling being panelled, and gold profusely scattered about. There are likewise gold lions, and gold figures of the Sun-Goddess Amaterasu and of the Gods of Kasuga. Doves fly about the grounds, as is usual in temples dedicated to Hachiman. They are supposed to act as the god's messengers,—strange messengers from the God of War!

The district situated between the temple of Hachiman and that of Susaki-no-Benten is noted for its trade in timber, the town being here intersected by numerous canals communicating with the river, down which come the timber-laden rafts from the inland provinces. The temple of *Susaki no Benten* (Susaki being the name of the projecting point of land on which it is situated) dates from the latter part of the 17th century, at which time the ground on which it was erected had only recently been reclaimed. The temple itself is uninteresting; but on a clear day there is a good view from the embankment built after the ravages of the inundations and tidal waves of the eighth decade of the last century. At low tide, which the Japanese consider the prettiest time, and especially if the season be spring, numerous pleasure boats, with singing-girls and other merry-makers, will be seen lazily floating about in the offing, watching the oyster-catchers ply their trade.

8.—TSUKIJI.

On the way from the Shimbashi Terminus to the **Foreign Concession** in Tsukiji, several important modern buildings are passed:—1. the Fifteenth National Bank, 2. the Imperial Department of Communications, and further on 3. the De-

partment of Agriculture and Commerce, a huge building, opposite to which is the *Seiyōken Hotel*. Behind the latter stands the *Kabuki-za*, one of the best theatres of the metropolis. The *Naval Academy* is seen to the r. beyond the canal. Still further to the r. is the *Enryō kwan*, formerly the summer palace of the Shōguns, and more recently a place of entertainment for illustrious visitors. It is also used once a year for an Imperial Garden party, at the season when the masses of double cherry-flowers are in bloom. The *Enryō-kwan* is unfortunately not open to the general public.

To the l. is the enclosure of the *Nishi Hongwanji*, popularly called the *Tsukiji Monzeki*, a vast temple burnt down in 1893, but likely to be rebuilt, as it belongs to the rich and powerful Monto sect. The *Rengeden*, or Lotus Hall, used for sermons, remains intact.

A large proportion of the buildings in the Foreign Concession is devoted to religious and educational purposes, testifying to the zeal of the various missionary bodies, whose members form the bulk of the population. The most striking places of worship are the Cathedral of the Protestant Episcopal Church of America and the Roman Catholic Cathedral. Another conspicuous building is the *Hotel Métropole*, situated on the Bund facing the Sumida-gawa near its mouth. Beyond the river lies *Ishikawa-jima*, where stands a large Convict Prison. The land is gaining rapidly on the water in this district, the whole spit opposite the Bund having been reclaimed within the last eighteen years. On a fine breezy day, the junks sailing up the river mouth add picturesque animation to the scene.

ROUTE 5.

EXCURSIONS FROM TŌKYŌ.

1. MEGURO, YŪTENJI, AND KUHONEBUTSU. 2. IKEGAMI. 3. FUTAGO AND MARIKO. 4. JŪNISŌ, HORI-NO-UCHI, AND I-NO-KASHIRA. 5. KOGANEI. 6. TAKAO-ZAN. 7. ŌJI. 8. THE CAVE-DWELLINGS NEAR KŌNOSU. 9. KŌNODAI.

(All these places may be visited without passports, except Takao-zan, Kōnosu, and Kōnodai.)

1. MEGURO, YŪTENJI, AND KUHONEBUTSU.

Meguro (*Tea-houses*, *Uchida, Hashiwa-ya; there are several others, but they are apt to be noisy) is a favourite picnic resort, 3 m. out of the city westwards by road or Suburban Railway; but the station is about a mile from the village. Shortly after leaving the station, at the top of a descent called *Gyōnin-zaka*, one sees 1. the small temple of Daienji, which deserves passing notice for the sake of the *Go-hyaku Rakan*,—tier upon tier of small seated Buddhist images in various attitudes of meditation, quaint yet pathetic in their stony stillness. Meguro is seen to best advantage when either the peonies or the chrysanthemums are in blossom. There are two permanent sights—the *Temple of Fudō*, and the graves of *Gompachi and Komurasaki*. The key to the latter is kept at the tea-house. The grave is called *Hiyoku-zuka*, after the *hiyoku*, a fabulous double bird which is an emblem of constancy in love. It may be added that sentiment is the only motive for visiting the grave, as there is really nothing to see.

About 250 years ago, there lived a young man called Shirai Gompachi, who at the age of sixteen had already won a name for his skill in the use of arms, but, having had the misfortune to kill a fellow-clansman in a quarrel over a dog, was

compelled to fly from his native province. While resting at an inn on his way to Yedo, a beautiful girl named Komurasaki came and awoke him at midnight, to tell him that a band of robbers, who had stolen her from her home, intended to kill him for the sake of the sword which every *Samurai* at that time carried. Being thus forewarned, Gompachi succeeded in slaying the thieves when the attack was made upon him. He also restored the girl to her grateful father, a rich merchant, who would have been glad to make the young man his son-in-law; but being ambitious, Gompachi insisted on pursuing his way to Yedo. Meanwhile, unhappy Komurasaki was left to pine for the handsome youth with whom she had fallen deeply in love. After further adventures, Gompachi reached Yedo, only however to fall into dissolute habits. Hearing much praise of a lovely and accomplished girl who had lately become an inmate of the Yoshiwara, Gompachi went to see her, and was astonished to find in the famous beauty no other than the maiden whom he had but a few months before rescued from the robbers' den. It was the usual pathetic story. Her parents having become poverty-stricken, she had sold herself in order to alleviate their distress. Frequent visits to his sweetheart soon exhausted Gompachi's slender means, and having no fixed employment, he was driven in desperation to murder a man for the sake of money to spend at the Yoshiwara. The crime was repeated, until he was caught red-handed, and ultimately beheaded as a common malefactor. A friend claimed the body and buried it at Meguro, whither poor Komurasaki hastened on hearing the sad news of her lover's end, and throwing herself on the newly-made grave, plunged a dagger into her bosom and died.

At the bottom of the steps leading up the temple of Fudō, is a pool fed by two tiny cascades. To stand naked under the stream of water for several hours in cold weather is considered a meritorious penance, the effect of which is to wash away all taint of sin. Tradition says that Jikaku Daishi, the founder of this temple, miraculously called the spring into existence by the aid of his mace (*tokko*), whence the name of *Tokko-no-taki*, or Mace Cascade. The most remarkable of the ex-votos is a huge sword, such as the god Fudō is often represented with.

To prevent mistakes, it may here be noted that $\frac{1}{2}$ *ri* from Meguro

TŌKYŌ AND NEIGHBOURHOOD



proper, and nearer Tōkyō, lies another village called *Kami-Meguro*. At the latter also there is a good spot for picnics, known as *Shin-Fuji*—a small artificial hill, from the top of which an extensive view is obtained. A third picnic resort in this neighbourhood is *Senzoku*, which has a pretty piece of water. It is about 1 *ri* from Meguro on the direct road from Tōkyō to Mariko.

Ten *chō* W. of Meguro, stands in solemn solitude the handsome temple of **Yūtenji**, founded in the early part of the 18th century. The art-treasures of this temple, which are set out in January, May, and September, will well repay a visit. There are a series of *kakemono* by Chō Densu, paintings by Motonobu, gorgeous lacquer and bronze objects formerly belonging to the Tokugawa family, etc., etc. Among the most interesting curiosities, are some fine specimens of old European tapestry, which were probably presented to the Shōgun by the head of the Dutch factory at Nagasaki. At other times it is difficult, if not impossible, to see these objects, as they are carefully stored away. The florist's garden in the immediate neighbourhood of Yūtenji well deserves a visit in spring.

Kuhon-butsu. These temples, containing the nine large and handsomely gilt images of Buddha from which the place derives its name, are situated in the vicinity of Meguro. The direct way is along the pretty main road to Futago— $\frac{3}{4}$ hr. ride from the Meguro railway station,—thence for 15 min. by a path l. across the fields which finally emerges on an avenue leading to the temple buildings, charmingly situated amongst finely wooded surroundings. Kuhon-butsu belongs to the Jōdo sect of Buddhists. In the upper storey of the massive gateway repose a number of gilt, but sadly neglected, images of Kwannon. The main hall stands in the centre of the grounds, and faces the three shrines in each of

which are three images—splendid specimens of the sculptor's art, and all in an excellent state of preservation. A visit to Kuhon-butsu, Meguro, and Yūtenji may be combined in one agreeable outing.

2.—IKEGAMI.

Ikegami is reached by train to Ōmori station on the Yokohama line in $\frac{1}{2}$ hr., whence it is about 1 m. by jinrikisha. The great temple of *Hōmonji* is celebrated, as the spot where the Buddhist saint Nichiren died in A.D. 1282. Its fine situation and magnificent timber make it one of the most attractive points within easy reach of Tōkyō. The best time to visit it is on the 12th—13th October, when the annual festival in Nichiren's honour takes place. On this occasion over 20,000 persons make the pilgrimage. Another festival is held from the 22nd to 28th April. At the top of the temple steps is l. the Daimokudō, where some of the faithful are generally to be heard beating the drum and reciting the formulary of the sect—*Namu Myōhō Renge Kyō*. Next to this, is a temple dedicated to Katō Kiyomasa. Then comes the Shaka-dō, or Hall of Shaka, where worshippers spend the night at the time of the annual festival, with, behind it, another building containing a complete set of the Buddhist scriptures that may be made to revolve on a huge hexagonal wheel. Fronting the gate is the main temple, recently restored in handsome style, an evidence of the popularity which this sect still enjoys. On the altar stands an exquisitely lacquered shrine, containing a life-size image of Nichiren in sitting posture, said to have been carved by Nichirō, one of his chief disciples. The upper part of the wall is decorated with pictures of angels playing on musical instruments. Behind the altar, outside the temple, is a pictorial representation of the chief incidents in the saint's life. The

extensive buildings at the rear are the residences of the abbot and monks. Although Nichiren died at Ikegami, his bones were conveyed to Minobu; all that remain here are one tooth and the ashes of his funeral pyre. The shrine (*Kotsu-dō*) containing these relics is a short way down the hill to the l. This building, about 20 ft. in diameter, stands on a huge lotus-flower of stone. (For plan of Ikegami see p. 37).

One may picnic either at the tea-house (*Tamba-ya*) in the village, or (but in this case notice must be sent the day before, as the matter is more or less one of favour) at *Eijūin*, a temple in the wood behind the pagoda, having beautiful plum-trees and peonies, besides a fine view. The imposing-looking tomb in the temple garden is that of a Daimyō's wife. A third place, immediately below the pagoda, is the immense tea-house of Akebono-rō, popularly known as *Ikegami Onsen*. It is quite a curiosity, sprawling as it does up and down two hills by means of galleries and bridges, which remind the beholder of scenes in Chinese art. This tea-house is a favourite native holiday resort.

3.—FUTAGO AND MARIKO.

Futago (*Inn*, Kame-ya) lies on the banks of the Tamagawa, $2\frac{1}{2}$ *ri* by jinrikisha from Tōkyō. Just before reaching the river, there is a striking view of Fuji and a panorama of the surrounding country. During the summer months, the Japanese visit Futago for the sake of the sport—if so it can be termed—of watching fishermen net the *ayu* (or *ai*), a kind of trout. A little higher up, at *Sekido*, cormorant fishing is practised on a small scale (comp. Route 34). One *ri* down the river from Futago lies

Mariko (*Inn*, Wakamatsu-ya, on the Tōkyō side), a place of similar character. An alternative way of returning to Tōkyō is to take boat down the river to Kawasaki station,

which is about 2 hrs. from Futago. The distance by the direct jinrikisha road from Mariko to Tōkyō is 2 *ri* 30 *chō*.

4.—JŪNISŌ, HORI-NO-UCHI, AND I-NO-KASHIRA.

Jūnisō. Train to Shinjiku station on the Suburban Line, or jinrikisha all the way. Crossing the railway, the extensive works seen on the l. are those of the new water-works for the supply of Tōkyō, whence, proceeding along the Ōme Kaidō for 10 min., the path to Jūnisō turns l. through the fields, and in 10 min. more a short avenue of pines is reached, leading to the small and deserted temple of *Jūnisō Gongen*. Below the temple lies a small lake, plentifully stocked with a species of carp. Several tea-sheds stand at the upper end. Jūnisō is a favourite spot for pleasure parties during the summer months.

Hori-no-uchi may be reached in $\frac{3}{4}$ hr. from Jūnisō. A lane directly behind the tea-sheds soon rejoins the Ōme Kaidō, along which we proceed for $\frac{1}{4}$ hr., to leave it again by a path l., at the corner of which is a pretty plum orchard. A short distance beyond, the path turns sharp r., where a stone indicates the distance to Hori-no-uchi as 16 *chō*. From here an avenue of double cherry-trees is lined with shops for the sale of rosaries, salted plums, toys, etc. The temple of *Myōhōji* at Hori-no-uchi, belonging to the Nichiren sect, merits a visit for the sake of the excellent carvings that adorn the main building—those of dragons in the porch, below the architrave, and in the eaves being especially spirited. The iron gates and railing to the r. of the main entrance are good specimens of modern workmanship. On the l. of the court, is a long shed filled with a curious collection of ex-votos, such as the queues of men whose prayers have been granted by the interposition of Nichiren, oil-paintings, etc. In the main hall, a splendid

shrine 5 ft. square and 10 ft. long, covered with gilt carvings, occupies the centre of the further side of the chancel. It contains a seated image of Nichiren, said to be the earliest effigy of the saint, and to have been carved in A.D. 1261. It can be seen and a short service in its honour witnessed, on payment of a small fee. The principal festival is held on the 13th October, the anniversary of Nichiren's death. A polite request will generally gain permission to visit the lovely landscape garden attached to the main temple.

Half a *ri* further on is the once noted temple of *Ōmiya Hachiman*, founded in the 10th century, but now terribly decayed. A stately avenue of cryptomerias and maple-trees, together with several *torii*, attest its former importance.

Proceeding through the flat fields for $3\frac{1}{2}$ m. further, we reach the *Temple of Benten*, picturesquely situated on the borders of the little lake of *I-no-kashira*, whose waters, derived from seven small springs, supply the aqueduct leading to Kanda in Tōkyō.

History says that in 1600 the lake was visited by Ieyasu, who found the water so excellent that it was used ever after for making His Highness's tea. In 1639 his grandson, the Shōgun Iemitsu, gave orders for the water to be laid on to the Castle in Yedo. He also, on the occasion of a visit to the lake, carved with the small knife from his dirk the head of a wild boar (*i no kashira*) on the trunk of a tree close by, whence the present name. It was not, however, till about 1653 that the aqueduct was constructed.

I-no-kashira attracts visitors chiefly in April for the cherry-blossoms, and in May for the azaleas.

The best way to return to Tōkyō is to regain the Ōme Kaidō, 40 min., whence it is about 2 *ri* to Shinjiku station. After bad weather the roads are heavy throughout.

5.—KOGANEI.

Koganei, with its fine avenue of cherry-trees $2\frac{1}{2}$ m. in length, along the banks of the small canal that conducts the waters of the Tama-

gawa to Tōkyō, is about $1\frac{1}{2}$ *ri* beyond *I-no-kashira*, but should only be visited when the trees are in blossom. It is most easily reached by train to *Sakai* on the Hachiōji line, $\frac{1}{2}$ hr. from Shinjiku Junction, and $\frac{1}{4}$ hr. distant from the avenue.

Ten thousand young trees were brought from Yoshino in Yamato, and from the banks of the *Sakura-gawa* in Hitachi, and planted here in 1735 by command of the Shōgun Yoshimune.

The crowds that assemble daily to revel under the shade of the pink and white blossoms about the middle of April, present a gay spectacle.

Instead of returning to Sakai, it will be found shorter to walk on to *Kokubunji* station, which is only about 20 min. from the upper end of the avenue. A pleasant alternative plan is to return by jinrikisha viâ *I-no-kashira* and *Hori-no-uchi*, 3 hrs. to Shinjiku station.

6.—BY THE SHINJIKU-HACHIŌJI RAILWAY TO TAKAO-ZAN.

Distance from Shinjiku.	Names of Stations.	Remarks.
	SHINJIKU Jct.	
3 m.	Nakano.	{ Alight for cherry avenue of Koganei.
10	Sakai	
13	Kokubunji.	{ Alight for Tamagawa Valley, Route 26.
17	Tachikawa	
19	Hino.	
23	HACHIŌJI.	

This is a favourite excursion in spring and autumn with holiday-makers from Tōkyō. The railway journey to Hachiōji occupies $1\frac{1}{4}$ hr., whence it is 2 *ri* along the plain to the foot of Takao-zan. Jinrikishas and *basha* traverse this distance in about 1 hr.

The railway track, after leaving Shinjiku, lies for a short distance close to the *Florists' Gardens* of

Ōkubo, noted for their azaleas, the rest of the route passing mostly over a flat country with heavy, clayey soil. The Tamagawa and one of its affluents are crossed before reaching

Hachioji (*Inn*, Kado-ya), the centre of an important silk district, but otherwise uninteresting. One long and broad street forms the business part of the town.

A short distance beyond the village of *Komagino*, the path leading up *Takao-zan* turns off r. from the main road, and crosses the stream, from which point to the temple buildings is a walk of about 1 hr.

Takao-zan is a high hill rising some 1,600 ft. above the sea. On the summit stands a much frequented temple, surrounded by a splendid grove, chiefly of cryptomerias, planted in past times by devotees of the temple. The road is lined with posts on which are recorded the names of persons who have presented young trees, so many hundreds at a time, with the object of maintaining the grove undiminished. On the platform at the top of the ascent, stands a fine bronze pagoda, 12 ft. in height. Above this, on another terrace, are three shrines dedicated to Fudō, Yakushi, and Dainichi, and at the top of a long flight of steps is a gaudily decorated Shintō shrine with painted carvings. The annual festival takes place on the 21st April. Trees shut out the view from this point; but lower down a space has been cleared, from which the eye ranges over the plain of Tōkyō and the sea in the distance. A narrower and steeper path than that ascended may be taken on the way down, and affords pretty glimpses of the densely wooded valley.

7.—ŌJI.

Ōji.—The vill. of Ōji, long one of the favourite retreats in the suburbs of Tōkyō, now presents more the aspect of a manufacturing cen-

tre than of a holiday resort. Huge brick buildings, paper and cotton mills, the clash of machinery, and lofty chimneys from which columns of smoke sweep over the cherry-trees on *Asuka-yama*, deprive the place of much of its former tranquillity and beauty. Ōji is, nevertheless, still one of the attractions in the environs of the great city; and crowds flock there twice yearly,—in spring when the cherry-trees are in blossom, and in autumn when the maples lining the banks of the *Taki-nogawa* put on their crimson tints.

The train from Ueno station lands one in a few minutes close to the noted tea-houses, Ōgi-ya and Ebi-ya, which stand together on the edge of the stream, and look out on a small but tastefully arranged garden. Half a mile beyond the tea-houses, in a grove of evergreen oaks on the top of a slight eminence, stands the *Temple of Inari*. The buildings consist of a rather dilapidated oratory and chapel. In the courtyard are some fine old cherry-trees. The temple and little waterfall dedicated to Fudō, also in the vicinity of the tea-houses, attract many visitors. As the trains are generally full to overflowing during the cherry and maple seasons, some visitors may prefer to go out by road. The prettiest way, 5 m., leaves the little lake at Ueno, and passing through the suburb of Shimo Komagome, turns to the r. on reaching the tomb of the Daimyō of Kaga, descends the hill, and follows up the valley to the l.

8.—THE CAVES (*Hyaku Ana*) NEAR KŌNOSU.

These interesting artificial **Caves** are situated at Kita Yoshimi-mura in the prefecture of Saitama, and are within the limits of a short day's excursion from Tōkyō. *Kōnosu* is reached in 1½ hr. by train from Ueno station. The road to Kita Yoshimi-mura, 2½ ri distant, crosses the railway line not far from the station, and runs over the plain

straight towards the Chichibu mountains. It is a good jinrikisha road, though apt in parts to be heavy after rain. Kita Yoshimi-mura nestles under the first hilly ground met with on the road. At the further end of the village, the path to the caves turns r. On the way, a quaint old temple of *Kwannon*, worthy a few minutes' attention, is passed. It is wedged in between rocks, from the inner side of which an entrance leads to a chamber containing a number of stone images of *Kwannon*. A few yards beyond stands the office of the local authorities, by whom the place is now maintained. These officials will furnish a guide to the caves hard by. The whole hillside is honey-combed with these relics of a remote antiquity, whose origin and use have given occasion to controversy amongst the learned.

Mr. Aston, the pioneer in Japanese archaeological research, declares that there is good reason to believe that the caves were primarily intended for sepulchres, although some were doubtless used as shelters by beggars and outlaws at a later period; while Dr. Tsuboi, of the Imperial University of Japan, an energetic worker in the same field, and the discoverer of most of the caves at Yoshimi-mura, maintains that they were the habitations of the beings whom the Japanese term "earth-spiders." The original Japanese word is *tsuchi-gumo*. There is considerable doubt as to its etymology, though every one agrees in interpreting it to mean a race of cave-dwelling savages. Motoori, the greatest of all Japanese literati, explains the name by a comparison of the habits of the race in question with those of the spider. But it is surely more rational to regard the word *tsuchi-gumo* as a corruption of *tsuchi-gomori*, "earth-hiders," than which no name could be more appropriate to troglodytes. These people, who were widely spread over Japan in prehistoric times, were probably the ancestors of the modern Ainos. One of the earliest Japanese histories describes them as "short in stature, and having long arms and legs like pigmies." Jimmu Tennō is said to have massacred a number of them in one of their cave-dwellings.

The caves, most of which face due S., are believed to number two hundred and thirty-seven in all. The entrances are about 3 ft. square;

then comes a passage of 6 ft. and upwards in length, leading to a second doorway within which are the chambers. These are of various sizes, many being 6 ft. square, and from 5 to 6 ft. high. The ceilings are dome-shaped. Each chamber contains one or two ledges having slightly raised edges. Traces of the use of tools are visible on the walls. Iron rings, arrow-heads, etc., have been found in some of the caves; but the presence of these is doubtless due to the fact, as local tradition asserts, that parties of fighting men took refuge here in more modern times. The hill affords an extensive view of the adjacent mountains, including Bukō-zan in the Chichibu range, Fuji, and Asama-yama. The town of *Matsuyama* (*Inn*, Kōji-ya) is only 13 *chō* distant. It contains a large Shintō temple to the gods of Inari, called the *Yakyū Inari*.

9.—KŌNODAI.

Omnibuses ply constantly between Ryōgoku-bashi and the Ichikawa ferry, 3 *ri* 25 *chō* (9 m.), a Treaty Limit boundary where passports have to be shown. **Kōnodai**, properly *Mama Kōnodai* (*Inn*, Musashi-ya, close to the ferry), is the bluff on the opposite side of the Yedo-gawa, $\frac{1}{2}$ m. above the ferry, and used to be a favourite resort of holiday-makers from Tōkyō.

It was the site of a strong fortress held by Satomi Awa-no-Kami, from whom it was captured and razed to the ground by the powerful Hōjō family of Odawara, in 1564.

A Military Academy for cadets of all branches of the service is now located here, detracting from the advantages of Kōnodai as a place for picnics. The situation affords a pleasing view of the plain, with Fuji and the Ōyama range in the background. Pretty also is the view of the fleet of boats sailing up the river before a brisk breeze. The whole site is thickly overgrown with tress and rank vegetation;

but a priest from the dilapidated monastery of *Sōnenji*, which stands within the same enclosure, will act as guide and point out various objects of interest, including the tomb of Ogasawara Sadayori, the discoverer of the Bonin Islands. Afterwards, a visit should be paid to the temple of *Kōhōji* in the near vicinity, noted for the richness of its maple tints in autumn. Down the steps on the hill-side, stands a shrine dedicated to a beautiful girl called Mama-no-Tekona, who, for reasons which tradition does not assign, drowned herself in the swamp close by.

The story of Mama-no-Tekona was already an ancient one in the 8th century. The unfortunate maiden is much prayed to by women for safe delivery in childbirth.

ROUTE 6.

THE HAKONE DISTRICT: MIYANOSHITA, HAKONE.

1. GENERAL INFORMATION. 2. MIYANOSHITA AND NEIGHBOURHOOD.
3. HAKONE AND NEIGHBOURHOOD.

1.—GENERAL INFORMATION.

This route is specially recommended, as uniting charm of scenery, accessibility, and an unusual degree of comfort. All tourists arriving at Yokohama are advised to devote a week to it, and if they have not so much time at their disposal, then to devote two or three days to a portion of it. Even should they be disinclined for walking and sightseeing, they will find no place more pleasant for idling in at all seasons than Miyanoshita.

The word *Hakone*, it should be observed, though employed by us, as by all Europeans, to denote the village called by the Japanese *Hakone-no-shuku*, *Hakone-no-eki*,

or *Hakone-mura*, is properly the general name of the entire mountainous district lying at the neck of the peninsula of Izu, between the Bays of Odawara and Suruga. For this reason the Japanese talk of Miyanoshita, Kiga, etc., as being "in Hakone." The original name of Hakone Lake (now, however, used only in poetry) is *Ashi-no-Umi*, that is, the Sea of Reeds. Hence the name of the hot springs of *Ashinoyu*. The lake measures, in round numbers, $1\frac{1}{2}$ *ri* long, $4\frac{1}{2}$ *ri* round, and has a depth of 37 fathoms in its deepest part.

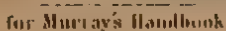
The following are the heights of the chief villages and mountains mentioned in this route:—

Ashinoyu.....	2,870 feet.
Dai-ga-take.....	3,500 "
Dōgashima	1,080 "
Futago-yama	3,620 "
Hakone	2,400 "
Higane (temple near Atami).....	2,400 "
Kamiyama	4,770 "
Kiga.....	1,400 "
Kintoki-zan	4,060 "
Kojigoku (Kowaki-dani). ..	2,100 "
Koma-ga-take	4,500 "
Miyagino.....	1,500 "
Miyanoshita	1,400 "
Myōjin-ga-take	3,880 "
Myōjō-ga-take	3,080 "
Ōjigoku	3,466 "
Otome-tōge.....	3,333 "
Saijōji (Dōryō-san)	1,240 "
Sengoku-hara.....	2,170 "
Ten Province Pass	3,216 "
Ubago	2,940 "
Yumoto	400 "

2.—MIYANOSHITA AND NEIGHBOURHOOD.

Miyanoshita is easily reached from Yokohama by the Tōkaidō Railway to Kōzu station, $1\frac{1}{2}$ hr.; thence by tram, jinrikisha, or carriage to Yumoto, 1 hr.; thence by jinrikisha (at least two men necessary) or on foot, for $1\frac{1}{2}$ *ri* up the valley of the Hayakawa to Miyanoshita, nearly 1 hr. by jinrikisha, $1\frac{1}{4}$ hr. on foot—say $4\frac{1}{2}$ hrs. for the whole journey, including stoppages. From Tōkyō it is 1 hr. more, or $5\frac{1}{2}$ hrs. in all.

(From a native map)



TRAM ITINERARY ALONG PLAIN.

Kōzu to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Odawara	1	28	4 $\frac{1}{2}$
Yumoto	2	10	5 $\frac{1}{2}$
Total	4	2	10

WALKING OR JINRIKISHA ITINERARY UP THE HILL.

Yumoto to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Tōnosawa		6 $\frac{1}{2}$	$\frac{1}{2}$
Miyanoshita	1	16 $\frac{1}{2}$	3 $\frac{1}{2}$
(<i>Kiga</i>		9	$\frac{1}{2}$
<i>Miyagino</i>		5	$\frac{1}{4}$
Total	2	1	5

At **Kōzu** (*Inn*, Kōzu-kwan), it is worth devoting a few minutes to walking out on the beach to look at the beautiful view of Odawara Bay, with to the r. the peninsula of Izu on whose coast Atami is situated, ahead the volcano of Ōshima (Vries Island), and the islet of Enoshima to the l. Turning round, one has a magnificent view of Fuji. The road from Kōzu to Yumoto—the old Tōkaidō—leads past (about 1 m.) the *Shōtō-en*, an inn situated on the beach, with detached apartments and good bathing. It is patronised by the higher official class. Half-way we pass through the town of

Odawara (*Inn*, Koise-ya), celebrated in Japanese history as the scene of many bloody conflicts in feudal times.

Odawara belonged successively to various families of Daimyōs, who dwelt in the castle which was not finally destroyed till the time of the late revolution. The most celebrated of these families were the Hōjō, a younger branch of the family of "Regents," who ruled over Japan during the 13th century and the first three decades of the 14th. This younger branch, choosing Odawara as their capital in A.D. 1495, continued to reside there for five generations, namely, till 1590, when they were defeated and the power of their house broken for ever by the Taikō Hideyoshi in the battle of Ishikake-yama. Retiring to their castle, the various commanding officers on the Hōjō side could come to no agreement, as time wore on, as to whether it were better to await the onslaught of the enemy, or to sally forth

themselves and offer battle. While they were still discussing this question in all its bearings, Hideyoshi made a sudden attack and captured the castle by a *coup de main*. Hence the proverbial saying, *Odawara hyōgi*, that is, the Odawara Conference, which means endless talk resulting in nothing.

The tram-cars change horses opposite the ruined walls of the castle. On leaving Odawara, the road enters the valley of the *Hayakawa* near the mouth of that stream, which takes its origin in Lake Hakone. The two round summits seen almost constantly ahead are *Futago-yama*, or the Twin Mountains. The avenue to the r. of the tram road marks the Tōkaidō, which carriages and jinrikishas still follow. Near

Yumoto (10 min. out of the vill.), is a cascade known as *Tamadare no taki*. A small fee is charged for admittance. Yumoto boasts a large inn, called Fukuzumi. Foreigners obliged to break the journey are, however, advised to push on 6 $\frac{1}{2}$ *chō* further to the vill. of

Tōnosawa, where the Tamano-yu Hotel will be found a pleasanter abode, owing to the fact that European food and beds are provided. There are also good hot springs. The white building, which strikes the eye on the hill opposite, is a Russian chapel. The mosaic wood-work (*kiji-mono*), which from Yumoto onwards fills such a prominent place in every shop-window, is the specialty for which the whole Hakone district is noted. The hamlet more than half-way up from Yumoto to Miyanoshita is

Ōhiradai. On the r. side is a good wood-work shop, Watanabe, whose specialty is the fine bamboo basket-work of Shizuoka.

Miyanoshita (Hotels, *Fuji-ya, in European style; Nara-ya) is a pleasant resort for many reasons—the purity of the air, the excellence of the hotel accommodation, the numerous pretty walks both short and long, the plentiful supply of "chairs" and of specially large and

comfortable *kagos* for those who prefer being carried, and the delicious hot baths, which, containing but faint traces of salt and soda, may be used without medical advice. The upper portion of the vill. is called *Sokokura*. The principal short walks from Miyanoshita are:—

1. To **Kiga** (distance, 9 *chō*, say $\frac{1}{4}$ hr.):—no climbing, view of fine gorge of the Jakotsu-gawa from bridge just below Sokokura,

Jakotsu-gawa means literally "Stream of the Serpent's Bones." The name is given to this romantic gorge on account of some white stones found higher up, and popularly believed to be the bones of dead serpents.

waterfalls, tame gold-fish to feed with cakes at the favourite *Sengokuya* tea-house. Kiga was formerly an agreeable summer resort, but has never recovered the destructive fire of 1892. Looking back from here, one sees the tea-house of *Mi-harashi* perched high up the steep hill-side. Paths lead up to it from the main road. Equally flat and pleasant road 5 *chō* further up the valley of the Hayakawa to *Miyagino*, a vill. built on both sides of the stream.

2. To **Dōgashima**, a hamlet some few hundred yards below Miyanoshita, down a steep ravine. Here are a pretty cascade and a charming villa, permission to visit which may sometimes be obtained through the proprietor of the Fujiya Hotel.

3. Walk down the main road in the direction of Tōnosawa to the toll-house (8½ *chō*), or on to **Ōhira-dai** (17 *chō*).

4. Climb half-way up **Sengen-yama**, the wooded hill immediately at the back of the Japanese wing of the Fuji-ya Hotel. It is a steep pull of 20 min. or $\frac{1}{2}$ hr. to the tea-shed, 650 ft. above the village, whence beautiful view of upper half of Fuji. This walk may be continued along the ridge in the direction of Ashinoyu.

Somewhat longer (1 to 2 hrs.),

less good walking, but very picturesque are:—

5. To **Kiga** and **Miyagino**, as in No. 1; then cross the river and turn sharp to the r., walking home on the other side, and re-crossing to the Miyanoshita side at Dōgashima. Guide indispensable. This, the most beautiful of all the walks near Miyanoshita, takes a good walker a little over 1 hr.

6. Up to **Kojigoku** (Kowaki-dani), then down past the hamlet of *Ninotaira* to Miyagino and Kiga, whence home by the main road. This walk may be abridged by turning to the r. before reaching Kojigoku, almost all the paths r. leading down ultimately to the Kiga road. Many persons elect to stay at Kojigoku rather than at Miyanoshita, as the former place is some 700 ft. higher, and consequently has cooler air. The *Kaikwateri Hotel* offers European comforts and excellent baths. The 15 *chō* (1 m.) from Miyanoshita to Kojigoku is done on foot or in *kago*.

The meaning of the name *Kojigoku* is Small Hell. It was given to the place in allusion to some small sulphur springs, which supply the hotel baths. In 1877, on the occasion of the visit of H. M. the Mikado, the name of Kojigoku was officially altered to *Kowaki-dani*, which means the Valley of the Lesser Boiling. But the older name is in common use.

Good half-day's excursions are to:—

7. **Ōjigoku**, or Big Hell, alternatively named *Ōwaki-dani*, i.e., the Valley of the Greater Boiling—distance, a little under 2 *ri* to the top of the gorge. Neither name is a misnomer. The whole gorge reeks with sulphurous fumes, vegetation decreases as one ascends higher, and the aspect of the scene becomes weird and desolate. It is advisable to keep to the path and tread carefully after the guide, as more lives than one have been sacrificed by a false step on the treacherous crust. The view from the top of the gorge

differs as widely in its charms from the scene of desolation just traversed as can well be imagined. In the centre, Fuji towers up in perfect beauty. To the extreme r. is tooth-shaped Kintoki-zan, then the Otome-tôge, the Nagao-tôge, and to the l. the more imposing slopes of Ashitaka. The summit of *Kammuri-ga-take*, which rises up immediately behind the sulphur springs, distinguishes itself by its graceful outline and by the dense forest covering its sides. The vegetation of this neighbourhood is remarkable, consisting as it does chiefly of the small box and *asemi* (*Andromeda japonica*). Ōjigoku looks wildest on a gloomy day.

8. Up *Myōjō-ga-take*, or *Mukō-yama*, the big grassy hill immediately opposite Miyanoshita, on the left side of the stream. It is a walk of $1\frac{1}{2}$ hr. to the top, the path at first leading down through the vill. of Dōgashima, there crossing the stream, and then turning considerably to the r., before turning l. again along the crest of the hill. The view from the summit is magnificent. In the centre is Fuji, the depression immediately in front of which is the Otome-tôge; then to the r. Kintoki and *Myōjin-ga-take*, behind which rise Ōyama and Tanzawa; in the plain the Sakawagawa, and behind it the low range of Sogayama, in which a red treeless patch marks the Kōzu railway station. The town of Odawara can be seen by walking back a few yards; then the sea with Ōshima, and to the r. the low slope of Ishikake-yama; then Futago-yama, Koma-ga-take, Kamiyama, and Dai-ga-take. The bleak spot on Kamiyama is the solfataras of Sō-on Jigoku. Still further to the r., in the blue distance, is Ashitaka-yama. The best time to view this scene is at sunrise or at sunset. The coolie should therefore carry a lantern, either for the first or for the last portion of the walk. Those who are willing to face a very stony path for the sake of continued beautiful

views, are advised to return viâ Miyagino and Kiga. The whole expedition will then occupy $3\frac{1}{2}$ hrs., including a short rest at the summit.

The following are whole day excursions:—

9. To **Ashinoyu** and **Hakone** (1 *ri* 8 *chō* to Ashinoyu, thence a little over 1 *ri* on to Hakone, say $5\frac{1}{2}$ m. altogether). *Ashinoyu* (Inns, Matsuzakaya, foreign food and beds; Kinokuniya) is famous for its sulphur springs, whose efficacy in the treatment of skin diseases and rheumatism attracts crowds of Japanese patients and not a few foreigners, despite the bleak uninviting appearance of the locality. Ashinoyu is very cool in summer, owing to its height, but pays for this advantage by being frequently enveloped in mist. The road thither, about half of which is a stiff pull, leads close by Kojigoku. Just before reaching Ashinoyu, towards the end of a steep climb called the *Nana-warwari*, or Seven Turnings, the guide should be told to lead over a small eminence known as *Benten-yama*. It is not at all out of the way, and offers a splendid view—Odawara Bay, the peninsula of Misaki with Enoshima like a little knob on the coast; and beyond that, Tōkyō Bay and the blue outline of the provinces of Kazusa and Bōshū, which divide Tōkyō Bay from the Pacific. The principal mountain to the l. is Ōshima, bluntly triangular in shape. Turning round, one has Futago to the l., Koma-ga-take and Kamiyama to the right. Ashinoyu itself has no view, as it lies in a marshy depression, though on the top of a hill.

[On a hill 8 *chō*, say $\frac{1}{4}$ hr., beyond Ashinoyu, at a place called *Yu-no-hana-zawa*, a bathing establishment with very strong sulphur baths was opened a few years ago. It commands a fine view, similar to that from *Benten-yama*. This walk, and that along the flat in the direc-

tion of Hakone, are the two best for invalids staying at Ashinoyu. From Yu-no-hana-zawa it is a rough climb of $1\frac{1}{2}$ hr. up **Kamiyama**, the central and highest peak of the Hakone range, the way—we purposely say “way,” for there is not always a path—lying first among long grass, and then through scrub. An old crater is traversed before reaching the summit, which commands a grander panorama than any other in this district. Fuji towers to the N.W., flanked by the snowy summits of the Kōshū mountains to the r. and the Shinshū mountains to the l. Further l. is Ashitaka-yama, then the blue Gulf of Suruga with its line of surf, and the narrow pine-clad promontory of Mio-no-Matsubara shutting in Shimizu Bay. Next comes the peninsula of Izu with the Amagi-san range, Hatsushima near Atami, smoking Vries Island and the smaller islands of Toshima, Nijima, etc., forming with it and with more distant Hachijō the “Seven Isles of Izu;” Sagami Bay, with the town of Odawara, the River Sakawa, Enoshima, and the promontory of Misaki, with the further promontory of Sunosaki in Bōshū behind; the plain that stretches towards Fujisawa, Ōyama, and the Tanzawa range. All the summits of the Hakone range are grouped in the nearer distance at the spectator’s feet. Between him and Fuji is a ridge, the three lowest points of which are the Otome-tōge, Nagao-tōge, and Fukara-tōge. The grassy summit on the other (southern) side is Koma-ga-take with Futago-yama behind, while Taikō-yama and Ishikake-yama stretch behind that again like a long wall. Miyanoshita, too, is visible on this side.

Taikō-yama, or Taikō-michi, be it observed, takes its name from a tradition to the effect that the Taikō Hideyoshi led his troops along it when going to fight the battle of Ishikake-yama. The way was shown him—so it is alleged—by a hunter, whom he thereupon killed, in order to make sure that the enemy should not profit by the poor fellow’s local knowledge.

The descent from the summit of Kamiyama to Yu-no-hana-zawa will take $\frac{3}{4}$ hr. The whole expedition from Miyanoshita and back may be done in 5 hrs. Its roughness makes it unsuitable for ladies, and there is a short bit, just beyond Yu-no-hana-zawa, where people with weak heads are apt to feel dizzy.]

After leaving Ashinoyu, the path is at first level, and then descends most of the way to Hakone. The first object of interest passed is, l., a set of three small stone monuments dedicated to the Soga Brethren and to Tora Gozen (see p. 64). A few yards further on, to the l. and half-hidden among the grass and bushes, is a block of andesite rock well-worth pausing a moment to inspect, as it is covered with Buddhist images carved in relief. These images are known as the *Ni-jū-go Bosatsu*, that is, the Twenty-five Bosatsu; but *which* of the many thousands of these divine beings they are intended to represent, is uncertain. The carving apparently dates only from A.D. 1293, though attributed to Kōbō Daishi.

Two or three of the images at the top are unfinished. According to a legend still credited by the country-folk, Kōbō Daishi had carved the other twenty-two during a single night; but as day broke before the completion of his labours, the rest perforce remained incomplete.

But the chief curiosity on the road is the large Image of Jizō (*Rokudō no Jizō*) carved in relief on a block of andesite, and ranking among the triumphs of the Japanese chisel. Tradition has it that the great

Buddhist saint, Kōbō Daishi, carved this image also in a single night. A festival in its honour is celebrated yearly on the 23rd August.

[Some way beyond this large image, a path up **Futago-yama** (*Uwa-Futago*)

Futago-yama, lit. Twin Mountain, is a favourite designation for such double peaks.

turns off to the l. The ascent, which will take a good walker 20 min. or $\frac{1}{2}$ hr. from this spot, is worth making—perhaps most conveniently as a separate walk from Miyanoshita or from Hakone—the ancient crater (now thickly carpeted with moss and overgrown with bushes and trees) being remarkably extensive, and the view from its upper rim, which is clear of wood, being very fine. The chief points seen are almost the same as those enumerated above under the heading of Kamiyama. It is possible to ascend the further summit of Futago-yama (*Shi-ta-Futago*); but the labour is not repaid, as the summit itself is covered with trees and bushes that shut out all view. **Koma-ga-take**, also, may be ascended r. from near the large image of Jizō, but is rather less worth climbing than Futago-yama or Kamiyama, as the plateau-like nature of the top makes it impossible to take in the whole of the view from any single spot. It has, however, the advantage of showing Fuji from peak to base. Time, $1\frac{1}{2}$ hr.

A boulder at the top of Koma-ga-take is the subject of a curious superstition. It is believed that the water contained in the hollows of this boulder never runs dry; and the peasants of the surrounding country make pilgrimages to it in seasons of drought, in order to obtain rain by scattering the drops about to the four winds. But if any of the water be taken down the mountain, the result is a typhoon.

Koma-ga-take may also be ascended from a point nearer the vill. of Ashinoyu; but the climb is then considerably steeper.]

The two meres (*Shōni-ga-ike* and *Nazuna-ga-ike*), r. and l. on the way between Ashinoyu and Hakone, are the remains of ancient craters. Shōni-ga-ike generally offers fair skating in the winter. The first hamlet reached on getting to the lake is *Moto-Hakone*, 15 *chō* this side of Hakone itself. The *Tsujiya Inn*, pleasantly situated on the border of the lake, commands the best view of Fuji to be had in this neighbourhood.

Instead of returning to Miyanoshita by the way one has come, it will be found pleasant in warm weather to take a boat from Hakone (or from Moto-Hakone, which shortens the expedition by one mile) to a spot called *Shin-yu* at the far-end of the lake—*Uni-jiri*, lit. “sea-end,” as it is also termed, where was formerly a tea-house now burnt down. Alighting there, we go past the little bathing village of *Ubago*, up the spur separating the lake from Ōjigoku, and return home to Miyanoshita by the Ōjigoku way, as in walk No. 7. Those who have done the expedition, not on foot, but in chairs or *kagos*, can take these conveyances with them in the boat, and can be carried most of the way home from Shin-yu. It is only necessary to walk over the dangerous portion of the Ōjigoku gorge. Instead of taking a boat, some may prefer to follow the path along the edge of the lake. The distances, if this extension be adopted, are:

Miyanoshita to:—	Ri.	Chō.	M.
Ashinoyu	1	8	3
Moto-Hakone		23	$1\frac{1}{2}$
Hakone		15	1
Umijiri	1	18	$3\frac{3}{4}$
Ubago		12	$\frac{3}{4}$
Ōjigoku		8	$\frac{1}{2}$
Miyanoshita	1	34	$4\frac{3}{4}$
Total	6	10	$15\frac{1}{2}$

10. Up half-way to Ashinoyu, as far as two little tea-houses beside a brook, known as *Ike-jiri*; thence sharp l. for 30 *chō* down a steep and stony but picturesque path, which passes through the vill. of **Hata** on the old Tōkaidō. The return to Miyanoshita is made viâ Yumoto, Tōnosawa, and Ōhiradai—total distance, about 5 *ri*. The first portion of the descent is called *Takizaka*, or Cascade Hill, on account of a pretty cascade seen to the r. about two-thirds of the way down. There is another path to Hata l., just before the final climb to Ashinoyu, which joins the *Takizaka* path; but this makes the walk some 10 *chō* longer.

11. To the top of the **Otome-tōge**, or Maiden's Pass, distant 2½ *ri* (6 m.), whence can be gained the nearest and most complete view of Fuji and of the plain at its base. The path is not steep, excepting some 8 *chō* in the middle up a hill called the *Usui-tōge* (by foreigners, "the Corkscrew"), and 11 *chō* at the end. It is possible, however, except for unusually heavy persons, to be carried the whole way in a chair. The path leads through Kiga and Miyagino, crosses the Hayakawa, and continues up the valley to the vill. of

Sengoku, noted for its cattle-farm, extensive for Japan, whence the Miyanoshita hotels are supplied with milk and butter.

[From Sengoku, it is possible to ascend **Kintoki-zan**. The distance to the summit is estimated at 25 *chō*, and the climb is very steep in some places. The people of the surrounding country-side ascend Kintoki-zan annually on the 17th day of the 3rd moon, old style, on which day the festival of *I-no-hana* ("the boar's nose") is held on the summit. The name of the mountain is derived from that of Kintoki, a mighty hunter of legendary fame.]

The climb up the Otome-tōge commences shortly after leaving Sengoku. The labour it entails is amply repaid by the view from the gap forming the pass. Persons with sufficient time will do well to climb up the hill to the r., from whose top are visible the snow-clad peaks of the mountains of Kōshū and Shinshū. It is also possible to walk l. along the ridge to the *Nagao-tōge*, the first ½ hr.'s. scramble through difficult scrub being rewarded by a glorious view from the open summit of the Nagao-dai. In this case the return is made viâ the farm.—To travel out to Miyanoshita viâ the Otome-tōge, is a pleasant alternative route for those who intend visiting this district a second time. Instead of alighting at Kōzu, one continues in the train as far as the station of Gotemba, situated in the plain at Fuji's base. From Gotemba it is 2½ *ri* to the top of the pass. The first portion of the way may be done by jinrikisha. Gotemba is also the nearest station for travellers coming up the Tōkaidō Railway from Kōbe, bound for Miyanoshita. But if they have much luggage or object to walking, they should go on to Kōzu, whence the facilities for proceeding to Miyanoshita are greater.

12. To the vill. of Sengoku, as in the preceding walk; there cross the river to the deeply wooded hill of **Dai-ga-take**; then through the hamlet of *Yuba* which has mineral springs, again crossing and re-crossing the river to Miyagino and Kiga, and so home. The park-like scenery about Dai-ga-take and *Yuba* differs from that of the other walks in the neighbourhood of Miyanoshita, and offers much pleasant shade besides delightful distant glimpses. Path, fairly good. Time, 2 hrs. from Sengoku, or 4 hrs. altogether.

13. To the Buddhist temple of **Saijōji**, sometimes called *Dōryō-san*, distant 3 *ri*. Though placed last, this expedition is perhaps the most delightful of all; for it alone

includes architectural beauties as well as beauties of nature. The path, after passing through Kiga and Miyagino and crossing the Hayakawa, leads up to a grassy plateau near the summit of *Myōjin-ga-take*,—not to be confounded with the *Myōjō-ga-take* of Walk No. 8. (Though *kagos* go this way, horses cannot. Riders therefore have to go round viâ *Yagura-zawa*, which increases the distance by about a couple of miles.) Tell the guide to lead to the spot, not far out of the way, whence may best be seen the superb view:—on the one hand, the sea, with Vries Island, the peninsula of Bōshū, and the nearer peninsula of Sagami, the plain of Sagami watered by the rivers Bannyū and Sakawa, the mountain ranges of Oyama, Kurakake, Tanzawa, Sōbutsu, Yagura-ga-take, and many of the mountains of Kōshū; on the other, the wooded heights beyond the Hakone pass which dwarf the nearer ridge of Takanosu; then turning towards the r., double-crested Futago-yama, Koma-ga-take, Kammuri-ga-take, and the long ridge to the W. of Hakone which terminates in Kintoki-zan; and above and beyond all, the gigantic cone of Fuji. From this point it is a descent, Saijōji being even lower down on the far side of the mountain than Miyanoshita is on the near. Before reaching it, the open moorland of the hillside is exchanged for a magnificent forest of pines and cryptomerias, with an undergrowth of beautiful flowering shrubs—*deutzia*, *azalea*, *pyrus japonica*, *aucuba*, etc., according to the season.

The monastery of Saijōji, which belongs to the Sōtō sect of Buddhists, was founded by a hermit named Ryōan, who died A.D. 1401; but it owes its special reputation for sanctity to his successor Dōryō, who was supposed to be one of the numerous incarnations of Kwannon, the Goddess of Mercy.

To Dōryō's memory is dedicated the finest of all the shrines which collectively constitute Saijōji. It is

called Myōkwaku-dō, and stands at the top of a flight of steps to the l. The links of the chain which divides the staircase into two parts are often bound with scraps of paper, on which pilgrims have written their prayers. The fan of feathers, which forms so striking a feature of the ornamentation, was Dōryō's crest. The winged figures with large noses represent goblins (*tengu*), who dwell in the mountains. Do not fail to notice the elaborate wood carvings. Most of the large upright stones of irregular shape inscribed with characters in red or gold, which are scattered about the grounds, are memorials of persons who have at various times contributed towards the repairs of the temple. So is the hideous grey railing, by which more modern piety has endeavoured to mar the perfect taste and beauty of the scene. It is generally most convenient to lunch at Saijōji *al fresco* in one of the more retired portions of the temple grounds. There are also some tea-sheds some way down the avenue beyond the temple.

Instead of returning to Miyanoshita the way one came, it is far better to arrange at the hotel, before starting, to have jinrikishas in waiting at the end of the stately avenue of cryptomerias leading from the temple down for 28 *chō* to the vill. of *Sekimoto* (tea-house, Saka-ya). After the fatigues of the walk, one can thence bowl along merrily through the pleasant valley of the Sakawa-gawa, skirting Odawara, and thence proceeding up the new road to Tōnosawa and Miyanoshita, either in the same jinrikisha or on foot. The total distance of the trip, as thus modified, is 10 *ri* 25 *chō* (26 miles); but the 3 *ri* in jinrikisha from Sekimoto to Odawara, and the possibility of doing all the remainder of the way up to Miyanoshita by jinrikisha, prevent it from being too fatiguing.—It is also possible to take Saijōji on the way back from Miyanoshita to

Yokohama, by joining the Tokaidō Railway at *Matsuda*, the nearest station to the temple. The distance from the end of the avenue just mentioned, where jinrikishas may be obtained, is under 2 *ri*. From 6 to 7 hrs. should be allowed for the whole expedition including a stoppage for lunch.

3.—HAKONE AND NEIGHBOURHOOD.

Hakone is most quickly reached from Yokohama and Tōkyō by the Tōkaidō Railway as far as Kōzu, thence by train to Yumoto, and on foot or in *kago* along the old Tōkaidō up the Hakone pass viâ Hata, the whole journey taking about 6 hrs. from Yokohama, or 7 hrs. from Tōkyō. The way up the Hakone pass through the forest is most picturesque, but the road is stony beyond description. An alternative plan is to continue on in the train as far as Sano, whence walk to Hakone by the Izu-Sano path, joining the Tōkaidō at its highest point,—about 10 m. Many residents prefer to travel viâ Miyanoshita where they spend the night, and then push on next morning by Walk No. 9 (see p. 125).

The respective merits of Hakone and Miyanoshita as summer resorts form a constant subject of debate between the partisans of the two places. Miyanoshita has the advantage of hot springs, a drier air, easier access, and a hotel in European style. Hakone is cooler, being 1,000 ft. higher, it affords more privacy, and has a picturesque lake where one may bathe and boat and go on water picnics. The view of Fuji, too, and the reflection of Fuji in the lake (*Hakone no Saka-Fuji*) form a great attraction. In winter the advantage is altogether on Miyanoshita's side. No one thinks of staying at Hakone during that season, whereas Miyanoshita is equally pleasant all the year round. Indeed, many prefer the early winter there to the summer, as the air is almost always clear in winter, and walking consequently more

enjoyable. The chief *inn* at Hakone is the Hafu-ya, on the lake. But as nearly every house in the village is to let during the summer season, the plan usually followed by families from Yokohama is to hire a separate residence by the month, bring their own servants with them, and set up housekeeping. Foreign furniture of a rough kind is generally obtainable, as also provisions during the summer season.

Some of the most enjoyable expeditions from Hakone are the same as those already described from Miyanoshita,—for instance, those to Ōjigoku, to Ashinoyu, up Futago-yama, etc. The following may also be recommended:—

1. The temple of **Gongen**. The way leads out of the N. end of the village, under an avenue of fine cryptomerias that line the Tōkaidō. A flight of steps will be seen *r.*, leading to a small shed whence there is a charming view. The village formerly extended to this place. Here also stood the old Barrier (*Hakone no seki*) and guard-house, where all travellers were challenged and required to show their passports. The barrier was removed in 1871, but part of the stone-work still remains.

Kaempfer, who passed this way on Sunday, the 11th March, 1691, writes of this guard-house as follows:—"We came to the Imperial guard at the end of the village, where all the Japanese came out of their *Norimons* and *Cangos*, and those on horseback alighted from their horses, presenting themselves very respectfully and bareheaded, to be search'd, which however was done but slightly. If there be any the least suspicion of a woman, disguis'd in man's cloaths, they must be more narrowly search'd, with this difference however, that in this case, they are examin'd by women. Private persons going up to *Jedo*, must show their Passports at this place, otherwise they are kept under arrest for three days, before they are permitted to pursue their journey."

Following along the avenue, we soon come l. to an Imperial Summer Palace (*Rikyū*), not accessible to the public. The next point in the

road is the *Tsuji-ya* inn, commanding the best view of Fuji to be had anywhere on the shores of the lake. A little further on, we pass under a stone *torii* and enter the hamlet of *Moto Hakone*. We then turn slightly to the l., passing under a red *torii*, by the side of which stands a wooden shed containing two iron rice-boilers said to have been used by Yoritomo on his hunting expeditions. The road here skirts the lake, soon bringing us to a charming vista as we ascend to the foot of the temple steps. On the l., just before passing through the *torii*, stands the custodian's house, where Yoritomo's sword and other interesting relics are shown. On the l., half-way up, is a shrine dedicated to the Soga Brethren. The main temple contains votive pictures representing these Brethren, the Gods of Luck, Yoritomo's horse, etc. The walk back may be varied by taking a wide turning to the l. about the middle of *Moto Hakone*, going up the stone steps nearly as far as the *torii*, and then taking a turn to the l. which is the *Shindō*, or New Road, to *Ashinoyu*. After following this for about $\frac{1}{4}$ m., we strike r. the old path which leads to the Tōkaidō. The pass above the *torii* commands the view so often seen in photographs.

2. Walk to the **End of the Lake**.—At the entrance to the avenue leading to the temple of Gongen, a path will be seen l. lower down, by following which a walk of 5 miles can be taken to *Umijiri*, as the N. end of the lake is called. Those going by boat (1 hr.) will find that the shadow of the large trees overhanging the lake r., shortly before reaching *Umijiri*, affords a nice spot for a water picnic.

3. Along the **Sukumo-gawa**.—This is a pleasant but rather rough walk. The stream has to be perpetually crossed and re-crossed, and sometimes wading is unavoidable. The path finally leads out near the vill. of *Hata*, where *kagos* can be ob-

tained for the return viâ the stony Hakone Pass. At the beginning of the valley, a path to the r. leads to *Yoshihama* on the coast. It affords pretty peeps of Fuji and the lake, but the high grass intercepts the view from the top.

4. Walks in the direction of **Atami**.—Several pleasant walks can be taken in the direction of the Ten Province Pass and Atami, notably one up the slope of *Okoma-yama* and over *Kazakoshi-yama*, to the highest point of the Tōkaidō, where, on a little plateau, the boundary post between the provinces of Sagami and Izu is placed; and back to Hakone by the Tōkaidō. While crossing the plateau, there is a fine view of the lake, the mountains surrounding it, and Fuji beyond, with to the S. the Bay of Suruga, the promontory of Izu, the towns dotting the Tōkaidō, *Ashitaka-yama*, the *Fujikawa* far away in the distance like a streak of silver, and still further the long point of *Omae-zaki* stretching out into the ocean. Distance about $3\frac{1}{2}$ m.

Another walk in the same general direction is past the pond called *Numa-ga-ike*, then over a little ridge separating it from another pond or swamp on the Suruga side, called *Otama-ga-ike*, and on up the mountain slope to a gap, where a turn to the l. should be taken up through the grass to the survey post. The summit affords an extensive view.

But of all walks in this direction, the most delightful is that to the **Ten Province Pass** (*Jikkoku-tōge* or *Higane-tōge*). Those intending to picnic there should, however, take water with them, as none is to be obtained on the way. The climb is for the most part easy enough, and the panorama from the summit, especially on a fine day in early winter, something never to be forgotten. The top of the ridge, which is marked by a stone known as the *Ten Province Stone*, looks down on the provinces of Izu, Suruga, Tōtōmi, Kōshū, Kōtsuke, Musashi, Shimōsa,

Kazusa, Bōshū, and Sagami. Bays, peninsulas, islands, mountain-ranges, lie spread out in entrancing variety of form and colour, Fuji towering up magnificently above all the rest. The distance from Hakone is locally estimated at 5 *ri*, but must be less, as it can easily be done in 2½ hrs.

[A steep descent of a little over 3 m. leads from the top down to *Atami*. There is also a path from the top to the hamlet of *Izu-san*, distant 1 *ri*.]

5. **Hirahama** on the lake.—A short walk may be taken from the S. end of the village to the foot of the Hakone Pass, where there is a path leading to the shore of the lake. After skirting the latter, the way leads over a small hill to the next bay, called *Hirahama*. Should the water be too high, *Hirahama* may be reached by the track over *Hatahiki-yama*.

6. **Umidaira**.—This is the plateau rising above the S.W. shore of the lake, from which is obtained an extensive and beautiful view, embracing many of the points seen from the Ten Province Pass. Time, about 2 hrs. A track leads down through the grass to a little bay on the lake near the *Hiraishi*, or Flat Stone, whence Hakone can be easily reached by boat, which should be ordered in advance.

7. **The Subterranean Water-Course and the Fukara Pass**—The Fukara Pass is the most southerly of three that lead from the end of Lake Hakone to Fuji, the other two being the Nagao Pass and the Otome Pass. The first stage on the way to all three from Hakone is by boat nearly to the end of the lake. Close to the spot on the shore where the ascent of the Fukara Pass begins, is a tunnel (*suimon*), through which a portion of the waters of the lake is carried to several villages on the other side of the mountain, serving to irrigate their rice-fields, and then

flowing on to form the waterfalls of Sano.

This subterranean channel is said to be entirely artificial, the local account being that it was pierced by two brothers, who bored through the mountain from opposite sides until they met in the middle.

The walk up the pass takes 20 min. The exit of the tunnel (*umi no ana*) may be easily reached from the top of the pass, the whole expedition from the boat and back again taking about 2 hrs. There is some climbing and scrambling to be done, but the paths are on the whole fairly good.

8. **The Nagao Pass**.—This lies 1 *ri* 7 *chō* from Umijiri. The way leads first across the Haya-kawa, the natural outlet of the lake, which later on flows past Miyanoshita; then along a broad level cinder path to the foot of the pass, and finally by an easy climb of 12½ *chō* to the top. The gap at the summit of the pass commands a complete view of Fuji from base to peak. On looking back, the eye sweeps across the plain of Sengoku-hara and over the waters of Hakone Lake. Kammuri-ga-take is also seen to advantage, and on its slope can be distinctly traced the solfataras of Ōjigoku. A more extensive and beautiful view is, however, obtained by ascending the hill to the l. of the pass. From this summit, not only Fuji, but the promontory of Izu, with Amagi-san, the whole of the fertile plain stretching away to the r. of the town of Mishima, the rugged peaks of Ashitaka, the course of the Fujikawa, the promontory of Mio-no-Matsubara, Kunō-zan, and the full sweep of Suruga Bay lie at the spectator's feet.

ROUTE 7.

THE PENINSULA OF IZU.

1. ATAMI AND NEIGHBOURHOOD.
2. HAKONE TO SHUZENJI AND SHIMODA.
3. FROM NUMAZU TO SHIMODA AND ATAMI BY THE COAST.
4. YUGASHIMA TO ATAMI.

1.—ATAMI AND NEIGHBOURHOOD.

Atami (*Higuchi Hotel, foreign style; Sagami-ya, Fuji-ya, and many others) is a favourite winter resort of the Japanese higher official class, as it is protected by high hills from the northerly and westerly winds which prevail at that season over Japan. The whole stretch of coast from Kōzu on the Tōkaidō Railway to Atami partakes more or less of the same advantage; and the soft air, the orange-groves, and the deep blue sea of Odawara Bay, combine to make of this district the Riviera of Japan.

Atami is most easily reached from Yokohama by the Tōkaidō Railway as far as Kōzu, $1\frac{1}{2}$ hr., and then by jinrikisha for the rest of the way, nearly 5 hrs. along the coast.

Itinerary.

KŌZU to :—	Ri.	Chō.	M.
Odawara.....	1	28	$4\frac{1}{4}$
Hayakawa.....		10	$\frac{3}{4}$
Nebukawa.....	1	20	$3\frac{3}{4}$
Enoura.....	1	12	$3\frac{1}{4}$
Yoshihama.....	1	32	$4\frac{1}{2}$
Izu-san.....	2	12	$5\frac{3}{4}$
ATAMI.....		18	$1\frac{1}{4}$
Total.....	9	24	$23\frac{1}{2}$

The road is delightfully picturesque and representatively Japanese, leading first under an ancient avenue most of the way to Odawara, and thence up and down along the coast, with ever-changing

views of sea and land and of Vries Island smoking in the distance. The little peninsula whose neck is crossed about half-way, is called Cape Manazuru.

Travellers approaching Atami from the Kyōto side may find it a convenient saving of time to alight at Numazu station, and thence to proceed to Atami over the hills,—a pretty walk of about 5 hrs.; road practicable also, except after heavy rain, for jinrikishas with two men. The distance is estimated at 7 *ri*. From the town of Mishima to Atami is somewhat shorter. During most of the way up, a fine near view is obtained of Fuji, with to the r. Amagi-san and the lower ranges of the peninsula of Izu, and in front the Bay of Numazu at Fuji's base. The view from the top of the ridge is rather disappointing.

A third way, much to be recommended to good walkers, is that from Miyanoshita viâ Ashinoyu to Hakone (see p. 125), and thence over the hills by the Ten Province Pass (see p. 131) with its incomparable view. The ascent is not very steep, but the descent on the Atami side is short and abrupt. The total distance from Miyanoshita to Atami by this way is between 6 and 7 *ri*.

Fourthly and lastly, Atami may be reached by small steamer from Kōzu, touching at Odawara and Manazuru. It is possible that some eccentric persons may prefer this means of approaching it.

The curiosity for which Atami is noted is its geyser (*Ōyu*), which breaks out once in every four hours in the middle of the town. It originally shot straight up into the air, but is now partially enclosed, and an inhalation house (*Kyūki-kwan*) has been erected by the authorities for patients suffering from affections of the throat and lungs, the salt in which the steam of the geyser is rich being beneficial in such cases. The handsome

house close behind the Kyūki-kwan, on the other side of the small creek which flows through the town, is a villa formerly belonging to the millionaire, Mr. Iwasaki, and now the property of His Imperial Highness, the Crown Prince. The chief productions of Atami are a beautifully delicate kind of paper, called *gampishi*, literally, "wild-goose skin paper," and an excellent sweetmeat called *ame*.

The walks to be recommended from Atami are:—

1. To the grove of **Kinomiya**, a few min. distant from the hotels. At the far end of this grove, are some of the finest camphor trees (*kusunoki*) in Japan.

2. To **Uomi**, the hut visible high up on the cliff that shuts in Atami Bay to the S. It is a climb of some 20 min., but the lovely view from the top amply repays the trouble. The name *Uomi*, lit. "fish-outlook," refers to the use to which this post of observation is put. When a school of bonitos is expected—and they frequently visit the bay in enormous numbers—a man stands on this eminence, whence he can see clearly down to a great depth in the water, and makes signs to the fishermen below, indicating to them the direction in which it will be best to turn.

3. To the hot springs of **Izu-san**, $\frac{1}{2}$ ri. They are situated on the rock below the highway, in a manner resembling swallows' nests.

4. To **Baienji**, a pretty park. This is a pleasant level walk of less than 1 ri.

5. To **Tōsawa**, $\frac{1}{2}$ hr. climb half-way up Higane-san to a beautiful grove of trees. There one may turn to the r., and come back by way of the vill. of Izu-san. (This vill. is not below the highway, as are the hot springs of Izu-san, mentioned in No. 3.)

6. To the little port of **Ajiro**, a steep but very pretty walk over the hills, returning, if preferred, by

boat. The walk takes about $2\frac{1}{2}$ hrs., the return by sea less. Ajiro, which lies at the S. end of a beautiful bay, can also be reached from Atami by small coasting steamer. It will be found best to lunch at the *Shimizu-ya Inn*, situated at the point where the Shimoda road branches off r. over the Taka-tōge, and having pleasant rooms overlooking the bay. The vill. itself offers no attractions.

The following are pleasant all day expeditions:—

7. To the small island of **Hatsushima**, thence to Ajiro, on to a beautiful stretch of coast known as *Nishiki-ura*, and so home. Those who like the sea will find this a charming boating excursion on a calm day. *Nishiki-ura* boasts some caves.

8. Up **Higane-san**, and down a steep narrow gorge r. from the temple there to the hot springs of *Yugawara*; thence back (by jinrikisha, if preferred) viâ Yoshihama on the Atami main road.

9. By boat to **Itō** (Wada), 5 ri 28 chō by road, but shorter by water, and thence viâ the baths of Matsubara (*Inn*, Maeda-ya),

Both Wada and Matsubara form part of a cluster of hamlets collectively known as Itō, and noted for their hot mineral waters. The other hamlets of the group are Yukawa, Take-no-uchi, and Arai.

where a guide should be procured, to *Ōmuro-zan*, an extinct volcano resembling Fuji in shape, and therefore often called by the country-folk *Fuji no Imōto*, "Fuji's Younger Sister," or *Sengen-yama* (*Sengen* is an alternative name of the Goddess of Fuji). About 2 hrs. are required to walk from Matsubara to the base, which is half-way between the hamlets of Ikemura and Tōtari; thence it is 20 min. more to the summit, from which there is a fine panorama. The crater is about 250 yds. in diameter, and some 80 ft. deep, the bottom being covered with scattered blocks of lava. To the E. of this volcano stands a smaller one called *Komuro-zan*.

2.—FROM HAKONE TO THE HOT SPRINGS OF SHUZENJI, AND OVER AMAGI-SAN TO SHIMODA.

Itinerary.

HAKONE to:—	Ri.	Chō.	M.
Mishima	3	21	8 $\frac{3}{4}$
Hōjō (Yokka-machi)	2	6	5 $\frac{1}{4}$
Ōhito	1	32	4 $\frac{1}{2}$
Uryūno		9	$\frac{1}{2}$
SHUZENJI ..		25	12 $\frac{3}{4}$
Yugashima	3	18	8 $\frac{3}{4}$
Nashimoto	5	6	12 $\frac{1}{2}$
Mitsukuri	2	11	5 $\frac{3}{4}$
SHIMODA	2	5	5 $\frac{1}{4}$
Total	21	25	53

This is a two or three days' trip, which should be arranged in such fashion as to sleep the first night at Shuzenji, and the second at Yugano, whence one can easily reach Shimoda by noon on the third day; or if necessary, by pushing on to the hot springs of Yugashima the first night, Shimoda could be reached on the second. It is possible to take jinrikishas as far as Yugashima, and again along the excellently graded road from the foot of the Konabe-tōge into Shimoda, but they are not always to be depended upon in that direction. Take it altogether, the way beyond Shuzenji is very hilly, and scarcely to be recommended except to pedestrians, who will find it replete with natural beauty.

The above itinerary is given from Hakone; but the quickest way of reaching Shuzenji from Tōkyō is to take train to Numazu, from which place a good jinrikisha road follows the course of the Kanogawa, joining the main road to Shimoda close to Hōjō, a distance of 3 *ri*. An alternative road from Numazu viâ Ushibuse is 1 *ri* longer, but offers lovely sea views. One might also alight at Sano which is 1 *ri* 20 *chō* from Mishima by jinrikisha.

The first stage of the way from Hakone to Mishima, takes the traveller along the old roughly paved Tōkaidō, which, soon after leaving Hakone, rises to a height of 2,970 ft. above the sea, and then again descends. About half-way down is a vantage-point l., commanding a fine view of the country E. of Numazu. The river Kanogawa is here seen winding between groups of hills, beyond which rises the bolder mass of Amagi-san.

Mishima (*Inns*, Mishima-kwan, Sagami-ya), formerly a busy town, still boasts a large and famous Shintō temple of Ōyama-tsumi, the god of mountains.

This temple, founded in A.D. 733, was destroyed by earthquake in 1855, and rebuilt in 1869.

From this place, the road crosses a plain near the head of the Gulf of Suruga to the vill. of *Daiba*, where it turns up the valley of the Kanogawa, passing through the vill. of *Hōjō*.

Noted in history as the birthplace of the founder of the great Hōjō family, who, during the 13th century and a portion of the 14th, ruled Japan as "Regents" (*Shikken*), in the name of the "Puppet Shōguns" of Kamakura.

The scenery all the way up the valley is pretty, including, on turning back, charming views of Fuji. The rocky sides of *Jōyama* present a striking object as seen on the r. of the hamlet of Ōhito. Not far beyond Ōhito, the prefectural road, which has hitherto been followed, is abandoned for a path leading up the l. bank of the Katsura-gawa to

Shuzenji (*Inn*, Arai-ya). Delightfully situated in a secluded valley, this place is much resorted to on account of its mineral waters. In the middle of the river, which flows down through the village, a hot spring rises up in a basin of rock. A roofing has been built over the spot, and a wooden bridge connects it with the bank; so that bathers may either luxuriate in the high temperature of the spring, or

moderate it by means of the cold water of the river. The water is also led into the inns by means of pipes. On the l. bank stands the temple of Shuzenji, belonging to the Sôtô sect, which, though insignificant, gives its name to the village.

Behind the vill. of Ōdaira, and visible from the road, is *Asahi-no-taki*, a cascade of about 100 ft. in height, forming a series of four or five falls. All this neighbourhood abounds in hot springs, those of *Seko-no-taki* being the most notable (8 *chō* off the main road from Yugashima), and picturesquely situated.

Yugashima (*Inns*, Yumoto-ya, Ochiai-rō, at the hot springs) is a hamlet at the foot of the *Amagi-tōge*. The ascent of this pass (3 *ri*) is mostly gradual, only one-third of the distance being steep. The path continues along the r. bank of the Kanogawa to the hamlet of Takijiri, whence, passing through a pretty rocky valley and over open grassy hills, it ascends the forest-clad slope of one of the spurs to the r. of Amagi-san.

Amagi-san, it should be mentioned, is the general name given to the whole mountain mass stretching across the promontory of Izu from E. to W., the loftiest summit of which is called Banjirō. Splendid as is still the timber on this range, it has suffered much from deforestation during the last two decades.

The traveller should turn aside to visit the cascade of *Jōren-taki*, formed by the waters of the Kanogawa. It is situated close to the main road.

The favourite hot springs of

Yugano (*Inns*, Shioda-ya, Edo-ya) are prettily situated on the banks of the Kawazu-gawa, some 6 *chō* only from the poor hamlet of *Nashimoto* at the foot of the pass on the other side. Here a road branches off to *Kawazu-no-hama* on the coast (1½ *ri*), which affords a different route for those desirous of returning by land.

Beyond *Nashimoto* the road crosses the *Konabe-tōge*, a climb of

18 *chō*, and after passing *Mitsukuri* descends a picturesque valley, well-cultivated, and irrigated by the waters of the Nozugawa, a stream flowing into the harbour of Shimoda. The country round is beautifully diversified, every hill laid out in a series of terraces planted with rice and barley. The conspicuous cone-shaped hill which seems, from the vill. of *Kōchi*, to block up the mouth of the valley, is called *Shimoda Fuji*. Three *chō* from *Kōchi* stands the hamlet of *Rendaiji* (*Inn* by Yoshimura Heijirō), noted for its hot springs. Further on, the valley widens till it forms an extensive open plain before reaching

Shimoda (*Inns*, Yamamoto-ya, Awaman-rō, a compactly built and regularly laid out town situated on the banks of the Nozugawa. The situation of Shimoda is such as to command a healthy climate, owing to the dryness of the soil and the fresh sea-breezes. The harbour, though small, is safe and convenient. There is also an inner anchorage for small junks and boats, which is connected with the Nozugawa, being artificially constructed by means of dykes and a breakwater.

From Shimoda is exported most of the stone employed for the new constructions in the capital. It comes from extensive quarries at Sawada, near Kawazu-no-hama (*Inn*, Mage-ya, with hot springs), about 3½ *ri* distant.

Shimoda was first visited in 1854 by Commodore Perry and the ships of the United States Squadron. By the treaty which he concluded, it was constituted an open port for American shipping; and here Mr. Harris, the American Minister, resided until the substitution of *Kanagawa* as a trading port in 1859. This change was motivated by an earthquake and huge tidal wave that rendered the harbour useless for large ships and overwhelmed the town. The limit of the tidal wave is marked by the spot on which the Normal School now stands.

The easiest way to quit Shimoda is by small steamer to Atami, calling at two or three places *en route*.

3.—FROM NUMAZU TO SHIMODA, AND
THENCE TO ATAMI BY THE COAST.

It is possible to walk round the entire peninsula of Izu by following the path that skirts the coast,—a journey which, though fatiguing, is extremely pretty in a characteristically Japanese way, and quite off the beaten track. It is a good plan to relieve the monotony of such a lengthy walking tour by taking boat over certain portions of the way, especially that between Inatori and Itō, where the rugged coastline is seen to better advantage from the sea. Indeed, steamers may be availed of the whole way; but in making plans, it should never be forgotten that this apparently more rapid method of conveyance affords no punctuality and but little comfort. The path continually winds up and down the cliffs along the sea-shore, passing a succession of picturesque nooks, bays, and islets with rocky caves and pinnacles. Of these *Dōgashima* is the most noted. The bay of *Enoura* is famed for its beauty, while all along the coast from Shimoda to Atami, the volcano of Ōshima, and the smaller isles of Izu are constantly in sight. The usual country accommodation, with excellent fish, is everywhere obtainable. If the trip be made in winter,—the month of December is recommended—it may be advantageous to do it in the reverse direction, in order to have the prevailing winds in one's favour. The best places to stop at are:—

Hida (*Inn*, Haruki-ya).
Togo (*Inn*, Taka-ya).
Matsuzaki (*Inn*, Shōkai-rō).
Shimoda (see opposite page).
Atagawa (Seijō-kwan).
Itō (Maeda-ya, at Matsubara).
Atami (*Higuchi-ya).

The inns recommended at other places on the road are: Hashimoto-ya, at Mito; Mage-ya, at Kawazu-no-hama; Shimoda-ya, at Inatori; Matsu-ya, at Yawatano.

The following is the

Itinerary.

NUMAZU to:—	Ri.	Chō.	M.
Enoura	1	31	4½
Mito	2	5	5½
Tachibo	1	24	4
Hida	2	20	6¼
Toi	3	—	7¼
TAGO	5	2	12¼
Matsuzaki	2	18	6
Nagatsuro	5	—	12¼
SHIMODA	4	18	11
Kawazu-no-			
hama	3	20	8¾
Inatori	1	29	4½
Naramoto (near			
Atagawa)	1	27	4¼
Yawatano	2	27	6¾
ITŌ (Wada) ..	3	10	8
Usami	1	10	3
Ajio	2	—	5
ATAMI	2	18	6
Total	47	7	115¼

In the above itinerary the road lies away from the coast between Matsuzaki and Shimoda, and is practicable for jinrikishas for about half the distance. The coast road viâ Kanō is 3½ *ri* longer.

From Atami one may reach Kōzu on the Tōkaidō Railway by the itinerary (reversed) given at the beginning of this route (p. 133).

4.—FROM YUGASHIMA TO ATAMI.

This walk from the centre of the peninsula to the coast offers superb views. The itinerary is as follows:

YUGASHIMA to:—	Ri.	Chō.	M.
Nagano	—	20	1¼
Harabō	2	—	5
Hiekawa	1	19	3¾
Itō (Wada)	2	—	5
ATAMI	5	28	14
Total	11	31	29

ROUTE 8.

VRIES ISLAND.

Vries Island, called *Izuno Ōshima* by the Japanese, is the largest and most accessible of the *Izu no Shichitō*, or Seven Isles of Izu, which stretch away for over 100 m. in a southerly direction from near the entrance of Tōkyō Bay to 33° lat. N. Its greatest length is 10 m.; its breadth in the broadest part 5½ m. It is situated 15 m. from the nearest point of Izu, and 28½ m. from Misaki and Sagami. The ever-smoking volcano on Vries Island is sighted by all ships bound for Yokohama. The names of the other six are Toshima, Niishima, Kōzushima, Miyake, Mikura, and Hachijō.

In ancient days Eastern Japan, then semi-barbarous, was used as a place of banishment for criminals expelled from the central part of the Empire, that is to say Nara, Kyōtō, and their environs, where the Mikado held his Court. When the mainland of E. Japan became settled, the islands alone continued to be used as convict settlements, and they retained this character till quite recent times. There were exiles living on Vries as late as the end of the 18th century. On English charts, Hachijō (misspelt Fatsisio), the southernmost of the group, is sometimes stated to be "a place of exile for the grantees of Japan." But it is a mistake to suppose that Hachijō was peculiar in this respect, or that grantees were the only class of persons transported thither. The most noted of the many exiles to Vries was the famous archer Tametomo, who was banished there in 1156, and whose prowess forms a favourite subject with Japanese romance writers and artists. His picture may be seen on the back of some of the Japanese bank-notes. The current English name of Vries Island is derived from that of Captain Martin Gerritsz Vries, a Dutch navigator who discovered it in 1643. Vries Island was noted until recent years for its peculiar dialect, and for the retention of curious old customs. But few remnants of these now survive, excepting the *coiffure* of the women and their habit of carrying loads on the head.

Vries Island has no regular, and but little irregular, steam communication with the outer world. The best way to reach it is by fishing-boat from Misaki (see p. 84), whence

the fare with five sailors should be about 10 *yen*. The weather being favourable, any point on the coast of the island may be reached in from 5 to 8 hrs. The island may also be reached from Shimoda or Ajiro in Izu, or by junk from Reigan-jima, Tōkyō. The native craft cannot, however, be recommended to any persons unacquainted with the language or unaccustomed to Japanese ways; and the many delays and disappointments caused by the uncertainty of communication with the mainland are hardly counterbalanced, except to the investigator of volcanic phenomena, by such interest as the island possesses. The best season for the trip is early spring, the next best being winter.

There are six villages on the island, all situated on the coast, and named respectively Motomura (more correctly Niijima), Nomashi, Sashikiji, Habu, Senzu, and Okada. Of these Motomura is the best to stop at, whilst Habu has the advantage of possessing a small harbour—the submerged crater of an ancient volcano—and is therefore the easiest to take ship from when departing. There are no inns on Vries Island, excepting a poor one at Motomura; but accommodation can be obtained at the house of the *Nanushi* (Headman) of each village. There are no vehicles of any kind, and but few pack-horses. The distances along the road or path connecting the villages are approximately as follows (the estimate is that given by the local officials, and seems to be a rather liberal one):—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Senzu to Okada.....	1	—	2½
Okada to Motomura....	2	—	5
Motomura to Nomashi..	1	—	2½
Nomashi to Sashikiji..	3	—	7½
Sashikiji to Habu	19	—	1½

For the most part the road runs at some distance from the coast, which it only rejoins on nearing the villages; and there are also a

number of paths in all directions, used by the inhabitants for bringing down fire-wood from the hill-sides. Usually the way lies through a low wood of camellia, skimmia, and other evergreens, and sometimes, as for instance between Motomura and Nomashi, along a charming fern-clad dell. Pheasants are abundant.

There is no road round the E. coast from Habu to Senzu; but the distance is approximately 5 *ri*, and the way leads over the desolate slope of the volcano by which the whole centre of the island is occupied. The name of the volcano is *Mihara*, 2,500 ft. high. From its summit smoke perpetually issues, and it is subject to frequent eruptions. The nearest point on the coast to the summit of the mountain is Nomashi, but the ascent may be undertaken equally well from Motomura.

The climb requires only 2 hrs., and the whole expedition, including stoppages, can easily be made during a forenoon. Passing through the village, the ascent, as made from Motomura, leads for the first hour through a wood, and then emerges on to volcanic scorïæ, where nothing grows but small tufts of grass and dwarf alder. The eminence seen ahead to the l. and called Kagami-bata, is not the summit of the mountain, but only a portion of the wall of an immense ancient crater, in the midst of which stands the present cone, with its much smaller though still considerable dimensions. From this point it is a 5 min. walk to the lip of the ancient crater, which here forms a flat oval waste of minute scorïæ, with stones scattered here and there. Its greatest length on this side is estimated at nearly 1 m., and it is surrounded by low broken hillocks of lava, against whose sides the sand is piled up. Half an hour's walk across this desolate waste, where not even a blade of grass is to be seen, brings us to the little

torii marking the Nomashi approach to the mountain, and forming the limit beyond which women are not allowed to proceed. From this point there is a fine view. In front, and most conspicuous of all, are the other islands and islets of the Izu group, the curious pyramidal Toshima, with Shikine and Kōzu behind; to the l. of Toshima the longer and lower outline of Niijima, with little Udoma in front. To the l. again, but considerably more distant, are the larger islands of Miyake and Mikura, while on exceptionally clear days the outline of Hachijō—so at least it is asserted—can be descried. To the W. are seen Amagi-san and other portions of the peninsula of Izu, the towering cone of Fuji, with the lesser Hakone and Ōyama ranges; to the N. Misaki in Sagami, and to the N.E. the outline of the peninsula of Kazusa-Bōshū, which shuts in Tōkyō Bay from the open Pacific. The climb hence to the top of the mountain takes $\frac{1}{4}$ hr. The width of the present crater at the summit has been estimated at $\frac{3}{4}$ m.

Mihara may also be ascended from Habu or from Senzu, the climb on that side of the island being, however, much longer and more difficult.

Excepting the ascent of the volcano, there are few walks in the island deserving of mention. The collector of ferns will, however, find numerous and beautiful species, not only between Motomura and Nomashi, but also at a place called *Bōzu-ga-Hora*, i.e., the Priest's Dell, about 1 m. out of Habu in the direction of Senzu. A spare day at Habu may also be devoted to walking along the coast towards Senzu; but the vapour spring situated on the mountain-side between the two places, of which the visitor will be told by the natives, is at a distance—5 *ri*—which makes it difficult of access in one day, on account of the arduous nature of the ground; and there is not even a shed in which to

lake shelter. This spring is resorted to in cases of wounds and bruises, the friends of the sick person erecting some temporary cover. *Futagoyama*, the double-crested mountain, whose red hue, caused by the presence of brittle lava of that colour, is so conspicuous from Habu, is a mere spur of the volcano, and has no special interest.

ROUTE 9.

FUJI AND NEIGHBOURHOOD.

1. GENERAL INFORMATION. 2. ASCENT FROM GOTEMBA STATION.
3. ASCENT FROM MURAYAMA. 4. ASCENT FROM SUBASHIRI. 5. ASCENT FROM YOSHIDA. 6. ASCENT FROM HITO-ANA. 7. ASCENT FROM SUYAMA. 8. SUMMIT OF FUJI. 9. CIRCUIT OF FUJI HALF-WAY UP.
10. CIRCUIT OF THE BASE, CAVE OF HITO-ANA, KAMI-IDE WATERFALLS.

1.—GENERAL INFORMATION.

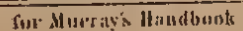
Time. Mere hurried ascent of Fuji and back to Yokohama, 1 day and night; more comfortably in 2 days and 1 night, which latter is spent at one of the huts on the mountain side.

The pleasantest plan is to combine the ascent of Fuji with a visit to the Miyanoshita-Hakone district, giving at least a week to the entire trip, and climbing the mountain during whichever portion of that time seems to promise the most settled weather. The ascent is usually made between the 15th July and 10th September, the huts to accommodate pilgrims being closed during the rest of the year and the coolie guides (*gōriki*) fearing to go up so long as any snow remains on the path. The charge at the huts is \$1 per night. The best time is

from the 25th July to the 10th August.

The best way to reach Fuji from Yokohama is to take the Tōkaidō Railway as far as Gotemba Station, 3 hrs., where guides, horses, foreign saddles, as also rough quilts and charcoal to ward off the cold air at night in the huts on the mountain top can be procured. The traveller must bring his own food. Instead of staying at Gotemba and making the ascent thence, many prefer to push on 6 m. to Subashiri at the E. base of the mountain, where there is a better inn and whence the climb is a rather easier one. Travellers from the Kōbe direction should alight either at Iwabuchi or at Suzukawa, and ascend from Murayama, it being 3 *ri* from each of those stations to Ōmiya (*Inn*, Wata-ya). One goes from Iwabuchi to Ōmiya by jinrikisha; from Suzukawa to Ōmiya by tram in 1½ hr., passing through the town of Yoshiwara. There is a short cut from Yoshiwara for pedestrians. Those coming from Kōfu will naturally ascend from Yoshida. It is also possible to ascend from Suyama, S. E., and Hito-ana, S. W.; but these last two have nothing special to recommend them. Details of the ascent from Gotemba Station, etc., are given below. Numbers of travellers choose rather to reach Fuji from Miyanoshita or Hakone, by walking to Gotemba or Subashiri, over the Otome-tōge (see p. 128). In this case they can provide themselves beforehand with all necessities at the hotel. It is always advisable to take plenty of warm clothing, as the temperature falls below freezing point at night on the summit of the mountain even during the hottest period of summer. It is also prudent to take an extra supply of food, as parties have occasionally been detained on the mountain side by stress of weather, unable either to reach the summit or to descend to the base. It is possible, by sleeping at Gotemba

$u = 1, 2, 3, 4, 5, 6$



Station or at Murayama, and starting at dawn, to reach the summit and descend again in a single day (in local Japanese parlance *hi-yama*, that is, "day-mountain"). Counting the working day as having 15 hrs. (4 A.M. to 7 P.M.), this would allow 11 hrs. for the ascent, including short stoppages, 1 hr. at the top, and 3 hrs. for the descent. The shortest time in which the ascent and descent have been known to be made from Gotemba Station, including stoppages, is 9 hrs. 8 min., of which 6 hrs. 50 m. were occupied in the ascent. But persons less desirous of "breaking the record" than of really seeing what they have come so far to see, are strongly urged to pursue the following course:—leave Gotemba Station or Murayama before daylight—say at 2 A.M.—thus including the glory of sunrise on the way up. After sunrise, do the remainder of the ascent slowly, reaching the summit about midday. Having established himself in one of the huts on the summit, the traveller should go down into the crater, make the round of the crater, and spend the night at the top. This will afford the chance of a sunset and of a second sunrise, after which the descent can be at once begun. The descent will take most people from $4\frac{1}{2}$ to 5 hrs. The great advantage of this plan is that it multiplies the chances of a good view from the summit,—such views being much more often obtained at sunrise and sunset than in the middle of the day, and being by no means certain at any time.

Apropos of views, may be mentioned the Japanese term *Fuji-mi Jū-san-shū*, that is, the Thirteen Provinces from which Fuji is visible. These are Musashi, Bōshū, Kazusa, Shimōsa, Hitachi, Shimotsuke, Kōtsuke, Shinshū, Kōshū, Tōtōmi, Suruga, Izu, and Sagami. The map of these provinces is an excellent specimen of old-fashioned Japanese cartography. A very slight acquaintance with the written characters will make it one of the most useful maps to travel with.

Fuji is much more easily ascended than many mountains far in-

ferior in height, as it presents no obstacles in the shape of rocks or undergrowth. The first 6,000 ft. of the ascent can moreover be performed on horseback, after which the accomplishment of the remainder is merely a question of steady perseverance. The distance to the summit from the point called *Uma-gaeshi*, is unequally divided into ten parts called *gō* (the unit being oddly enough a *shō*, which is a measure of capacity containing about $1\frac{1}{2}$ quarts), which are subdivided in some cases into halves called *go-shaku*. The first station is thus *Ichī-gō-me*, the second *Ni-gō-me*, and so on, the last before the summit is reached being *Ku-gō-me*, or No. 9.

One explanation given by the Japanese of this peculiar method of calculation is that the mountain resembles in shape a heap of dry rice poured out of a measure, and that consequently its subdivisions must correspond to the fractions of the latter. However this may be, the *gō* is used as a tenth part of the *ri* in other provinces, especially in Satsuma.

At most of these stations, as also at the top, are huts where accommodation for the night, boiled rice, and water can be obtained.

The number of coolies required will of course depend on the amount of baggage to be carried. When ladies are making the ascent, it is advisable to have a spare man or two to help them when tired. Stout gaiters are recommended to be worn during the descent, to prevent sand and ashes from getting inside the boots.

Fuji, often called *Fuji-san*, that is Mount Fuji, and by the poets *Fuji-no-yama*, that is the Mountain of Fuji, whence the form *Fusiyama* often used by Europeans, stands between the provinces of Suruga and Kōshū, and is the highest, the most beautiful, and the most famous mountain in Japan. The height of Kengamine, its loftiest peak, has been variously estimated at 12,234 ft. (Knipping); 12,341 ft. (Chaplin); 12,360 ft. (Favre-Brandt); 12,365 ft. (Stewart); 12,400—12,450 (Milne); 12,437 ft. (Rein).

Though now quiescent, Fuji must still be accounted a volcano. Frequent mention is made in Japanese literature of the

smoke of Fuji, which, if the expressions used by poets may be taken as indicating facts, must have formed a constant feature in the landscape at least as late as the 14th century. A hundred years earlier it seems, however, to have been already less violent than the discharge from Asama-yama in Shinshū. An author who flourished about the end of the 9th century says: "There is a level space at the summit, about one *ri* square, having a depression in the centre shaped like a cauldron, at the bottom of which is a pond. This cauldron is usually filled with vapour of a pure green (or blue) colour, and the bottom appears like boiling water. The steam is visible at a great distance from the mountain." In 967 a small mountain was formed at the eastern base of Fuji. This was probably the small hump called Ko-Fuji, on the l. of the second station on the Gotemba ascent. A traveller's journal of the year 1021 speaks of smoke rising from the slightly flattened summit, while at night fire was seen to issue from the crater. Eruptions also occurred in 1082 and 1619. The most recent one began on the 16th December, 1707, and lasted with intervals till the 22nd January, 1708. This being the period known in Japanese chronology as *Hō-ei*, the name of *Hō-ei-zan* was given to the hump then formed on the upper slope of the S. side of the mountain. According to another account, a projection had always existed in this place, but was rendered more conspicuous by this latest eruption. Be this as it may, it is recorded that the ashes lay 6 feet deep on the Tokaidō near Hara and Yoshiwara, and even fell in Yedo to a depth of 6 inches. Even at the present day, small quantities of steam continue to issue through the ashes on the E. or Subashiri side of the mountain, just outside the lip of the crater. It has been widely believed that the great earthquake of 1891 changed the shape of the mountain; but this idea is completely groundless.

Enormous must have been the torrents of lava that have flowed from Fuji on different occasions. Fifteen miles from the summit in a direct line, at the vill. of Matsuno on the r. bank of the Fujikawa, is the termination of one of these streams, while another may be studied on the N.E. side of the base, between Yoshida and Funatsu. But most of the lava has long since been covered up by the deep deposits of ashes and scoræ, and only becomes visible here and there where it is denuded by the streams which furrow the lower part of the mountain.

The aspect of Fuji has so impressed the national mind that many other hills of like shape derive their name from it. Thus we have the Bungo Fuji, Ko-Fuji, etc.

Fuji stands by itself, rising with one majestic sweep from a plain almost surrounded by mountains.

The S. side slopes right down to the sea, its outline being broken only on the S.E. by the rugged peaks of Ashitaka-yama. On the N. and W. rise steep granite ranges, stretching away from the Misakotōge nearly to the junction of the Shibakawa with the Fujikawa. Against these mountains the showers of ashes which were ejected from the crater have piled themselves up, and confined in their separate basins the waters of the Motosu, Shōji, and other lakes. The E. side is shut in by volcanic mountains of undetermined origin, beginning near Subashiri, and extending southwards into the peninsula of Izu. Among them lies Lake Hakone, with the numerous hot springs of Miyanoshita, Ashinoyu, Atami, and their neighbourhood. The base of the mountain is cultivated up to a height of about 1,500 ft., above which spreads a wide grassy moorland to 4,000 ft., where the forest commences. The upper limit of this varies considerably, being lowest on the E. side, namely, about 5,500 ft. on the ascent from Gotemba, and 7,900 ft. on the Murayama side. But on the W. face, between the Yoshida and Murayama ascents, and looking down over the plain round Hitotama, it must extend as high as 9,000 ft. or more. This difference is no doubt due in a great measure to the comparatively recent disturbance on the S.E. side, which caused the present conformation of Hōei-zan, when the greater part of the ashes thrown out fell in the direction of Gotemba, destroying the forest, and leaving a desert waste which only a long lapse of years can again cover with vegetation. To the same cause, namely, comparatively recent volcanic action, must be ascribed the almost entire absence of those Alpine plants which abound on the summits of other high mountains in the neighbourhood, such as Ontake, Shirane in Kōshū, and Yatsu-ga-take.

Above the forest lies a narrow zone of bushes, chiefly dwarfed larch. A few species of hardy plants are found up to a height of 10,000 ft. on some parts of the cone.

2.—ASCENT FROM GOTEMBA STATION.

Gotemba Station (*Inns*, Fuji-ya, Matsu-ya) is 12 *chō* from the vill. of Gotemba; and there is no longer any necessity for going to the latter and thence on to Subashiri, as was the general practice in pre-railway times, there being now a direct and shorter way up the mountain from the Station by what is called the *Nakabata* route, avoiding both those villages. If the traveller intends to spend the night at Gotemba Station, he should try to arrive early, so as to avoid difficulty in obtaining accommodation at the inn. In order to economise one's strength, it is advisable to take horses for the first 2½ hrs. of the ascent across an open and gently rising country. This takes one beyond *Uma-gaeshi*, where horses are supposed to be left, to Tarōbō (also called Komitake), where they must be left.*

At Tarōbō (so called from a goblin who is there worshipped), staves are sold to help climbers on their way up. These staves are engraved with the name of the mountain, and can have a further inscription added by the priests who dwell inside the crater.

Though Fuji, as already stated, is theoretically divided on all its sides into ten parts, some of the stations no longer exist in practice—that is, have no rest-huts—while others are subdivided. On the Gotemba ascent, Nos. 5, 6, 8, and top are the best. This should be borne in mind, in case of the necessity of calling a halt for the night midway.

* *Uma-gaeshi*, lit. "horse send back," is the general name for that point on a mountain beyond which it is impossible to ride.

The heights of the chief stations are as follows:—

No.	3.	7,085	ft.
"	4.	7,937	"
"	5.	8,659	"
"	6.	9,317	"
"	8.	10,693	"

From No. 2½ to 5 the path skirts Hōei-zan, where the steep portion of the ascent begins. At No. 6 a path turns off for Hōei-zan. Above No. 8 the climb becomes more fatiguing still, being now over loose cinders. From here, too, patches of snow will probably be found in rifts in the lava rock; but there are nowhere any actual snow-fields to be traversed. At No. 10—the top—there are three stone huts, fairly roomy and comfortable. Should they all be occupied by pilgrims, the traveller must walk round to the huts on the Subashiri side of the lip of the crater, about ¼ m. distant.

The descent as far as No. 7 is the same as the ascent. At No. 7, it diverges to the r. down a kind of glissade (Jap. *hashiri*) of loose sand, over which one may skim at such a rate as to reach No. 2½ in less than 1 hr. From Tarōbō onwards, the descent will occupy nearly as much time as was required for the ascent. The entire journey down from the summit to Gotemba Station can be accomplished in 5 hrs.

3.—ASCENT FROM MURAYAMA.

From **Murayama** (*Inn*, by Fuji-masa) to the *Uma-gaeshi*, or riding limit on this side of the mountain, is a distance of 3 *ri* 8 *chō*. Thence onward it is necessary to walk. Of the various stations, No. 5 is the most to be recommended, though all are fair, the ascent from Murayama having long been that most patronised by the native pilgrims, and therefore styled the *Omote-guchi*, or Front Entrance, to the mountain. This ascent has the advantage of offering more shade than the others. Some experienced climbers therefore recommend going

up this way, and descending on the steeper Gotemba side.

4.—ASCENT FROM SUBASHIRI.

At **Subashiri**, the inn generally patronised by foreigners is *Yoneyama*. *Yamada-ya* also is fair. The road to the *Uma-gaeshi* on this side leads for 2 *ri* up a broad avenue through the forest, whence it is another 2 *ri* to a place called *Chūjiki-ba*, where a halt for refreshments is generally made. This is 8 *chō* below station No. 1. The best stations are 2, 6, and especially No. 8 and the top. At No. 9 is a small shrine known as *Mukai Sengen*, that is the Goddess of Fuji's Welcome, intimating to the weary wayfarer that he is approaching the goddess's sanctum.

5.—ASCENT FROM YOSHIDA.

Yoshida is an unusually long village, divided into an upper portion (*Kami Yoshida*) and a lower portion (*Shimo Yoshida*). From *Kami Yoshida* (*Inn*, *Kogiku*) the way to *Uma-gaeshi*, the 2nd station, as far as which it is possible to ride, lies up an avenue. The upper edge of the forest is not quitted till No. 5 is reached. Thus the view on the way up is less good by this route than on the Gotemba and *Murayama* sides.

6.—ASCENT FROM HITO-ANA.

The ascent from **Hito-ana** (*Inn*, *Akaike Keikichi*) is laborious, and the view much spoilt by the dense forest through which the track lies. It is therefore not recommended. Travellers wishing to visit the beautiful waterfalls of *Kami-ide* (see Sect. 10) might, however, find it worth their while to descend on this side. If their luggage is light, they can take it with them over the mountain. If not, they must allow plenty of time for sending it round the base.

7.—ASCENT FROM SUYAMA.

This is an alternative way for persons staying at *Hakone*, who can

reach *Suyama* via the Lake and the *Fukara* Pass in 6 to 8 hrs. Coolies for the whole trip, including the ascent of *Fuji*, should be engaged at *Hakone*, as the resources of *Suyama* are limited, though there is a *tea-house* (*Watanabe Hideo*). But the ascent from *Gotemba* Station is to be preferred. The path up *Fuji* from *Suyama* joins the path up from *Gotemba* at station No. 3.

8.—SUMMIT OF FUJI.

The summit of the mountain consists of a series of peaks surrounding the crater, the diameter of which is not far short of 2,000 ft. The descent into it, down the loose talus of rock and cinders close to the huts at the top of the *Murayama* ascent, is quite easy; still it is advisable to take a guide. The bottom is reached in 20 min. The floor, which is formed of cinders, inclines slightly from W. to E., and is intersected by small stream-beds, which at the E. end terminate among the loosely piled lava masses forming the core of the mountain. All round, except where the descent is made, rise precipitous rocky walls, from which large pieces detach themselves from time to time with a loud crackling sound like musketry. On the W. side, immediately under *Ken-ga-mine*, there is usually a large snow-slope. The depth has been variously calculated at 416 ft., 548 ft. and 584 ft. The return to the edge will take about 25 min.

Before dawn the pilgrims betake themselves to *Ken-ga-mine*, the peak on the W. of the crater, and the true summit of the mountain, to await the sun's rising. As the luminary approaches the horizon and all the clouds about it glow with the most brilliant hues of red flame, the feeling of longing expectation seems almost to overcome them; but as soon as the burning disc appears, they greet it devoutly, rubbing their chaplets

between their hands and muttering prayers to the great deity.

Ken-ga-mine commands a marvellously extensive view. To the S. stretches the Gulf of Suruga, shut in on the E. by the lofty promontory of Izu, and confined on the W. by Miezaki at the termination of the long range dividing the valley of the Abekawa from that of the Fujikawa. S.W. is the broad pebbly bed of the Fujikawa, its course above the point where it crosses the Tōkaidō being hidden by the lower hills. Westwards are seen all the lofty peaks of the border range of Kōshū and Shinshū, beginning with the angular granite obelisk of Koma-ga-take and its lesser neighbours Jizō and Hō-ō-zan, then the three summits of Shirane, known as Kaigane, Aino-take, and Nōdori, the Koma-ga-take of Shinshū rising between the Tenryū-gawa and Kisogawa, and so on to Ena-san in Mino and the top of Shichimen-zan near Minobu. Further to the r., extending northwards, comes the great range dividing far-off Hida from Shinshū, amongst whose peaks may be distinguished Norikura, Yari-ga-take, and, further remote in Etchū, the volcanic summits of Tateyama. Gradually moving E. again, along the northern horizon, we distinguish the mountains near Nagano,—Ken-no-mine and the extinct volcano of Myōkō-zan. Nearer in the foreground rise the numerous summits of Yatsu-ga-take; and then glancing further N., we perceive Asama-yama's smoking crater, the mountains about the Mikuni Pass, and next, all the Nikkō mountains,—Shirane, Nantai-zan, and lesser peaks. E. of Yatsu-ga-take is seen Kimpu-zan, easily known by its rounded shoulder and the pillar of rock at the summit; then Yakushi and Mitsumine in Chichibu, till the eye loses itself in a confusion of lower ridges. On the E. side of the crater, from almost any point that

may be chosen, the eye rests on a prospect less extensive indeed, but surpassing this in beauty. Far away across the plain, is distinctly visible the double top of Tsukuba in Hitachi, while further S. we descry the outer edge of the Tōkyō plain, with Tōkyō lying far up the bay; then in succession Capes Sagami and Sunosaki, Vries Island, the Gulf of Sagami, and nearer in the foreground beautiful Lake Hakone peacefully embosomed among green hills.

Few will be fortunate enough to obtain a perfectly clear view from the summit of Fuji, but the best chances are just before and at sunrise. "Nor," says an authority, "will the pilgrim be wholly fortunate unless he sees the superb cloud effects which the mountain affords. These are most likely to be enjoyed in ordinary summer weather, between noon and 6 o'clock in the evening, and they are truly magnificent. The summit of the mountain remains clear, but its shoulders and waist are surrounded by billowy masses of dense white vapour of indescribable splendour. Here and there a momentary break may permit a glimpse of the earth beneath, but usually nothing can be seen landward but this vast ocean of cloud, amid which the peak stands as the only island in the world. Turning seaward, the ocean itself can be seen over the circumambient vapour, and affords a striking contrast to the turmoil and restless change of form of the clouds themselves."

A curious phenomenon may also sometimes be witnessed at sunrise from the W. side of the summit. As the sun's rays appear above the horizon, the shadow of Fuji (*kage-Fuji*) is thrown in deep outline on the clouds and mist, which at that hour clothe the range of mountains to the west.

Descending again from Ken-ga-mine, the path passes under it, and just above the steep talus called

Oya shirazu Ko shirazu ("Heedless of Parent or Child"), from the notion that people in danger of falling over the edge of the crater would not heed even their nearest relatives if sharers of the peril. The name occurs in similarly perilous places in many parts of Japan. Continuing N., the path skirts the edge of the cone, passing a huge and precipitous gorge which appears to extend downwards to the very base of the mountain. This gorge is called *Ōsawa*, the lower limit of which may be some 6,000 ft. above the sea, or only half-way from the summit. Passing across the flank of the *Rai-iwa*, or Thunder Rock, it goes outside the crater wall, ascends the *Shaka no Wari-ishi* (Shaka's Cleft Rock), and leaving *Shaka-ga-take*—the second loftiest peak—behind, descends to the *Kim-mei-sui* (Famous Golden Water), a spring of ice-cold water situated on the flat shelf between the N. edge of the crater and the outer wall. Ascending again, the path passes the row of huts at the top of the ascent from Yoshida and Subashiri, and reaches a *torii* commanding the best view of the crater. It then turns again to the l., and goes outside the wall of the crater, underneath *Kwannon-ga-take*. Here the interesting phenomenon may be observed of steam still issuing from the soil in several places, one of which is close to the path, while another lies near at hand on the l., about 50 ft. down the exterior of the cone, and a third is seen immediately underneath a wall of rock 50 yds. ahead. A few inches below the surface, the heat is great enough to boil an egg. Beyond this point, the path crosses a depression known as *Seishi-gakubo*, ascends E. the *Sai-no-kawara*, dotted with stone cairns raised in honour of Jizō, descends to the *Gim-mei-sui*, or Famous Silver Water, at the top of the Gotemba ascent, and passing under the low peak named *Koma-ga-take*, reaches the huts at the top of the path from

Murayama. Between this last point and Ken-ga-mine, is a small crater named *Konoshiro-ga-ike*, accessible from the N. The total distance round the large crater is said by the Japanese to be 1 *ri*, or 2½ miles; but this is doubtless an exaggeration. An interesting hour may be devoted to making the circuit, which will allow for pauses at all the best points of view.

9.—THE CHŪDŌ-MEGURI, OR CIRCUIT OF FUJI HALF-WAY UP.

This walk is a favourite with native lovers of the picturesque, on account of the panorama which it successively unfolds. The path encircles Fuji at heights varying from 9,490 ft. on the Gotemba side (which it intersects at station No. 6) to 7,450 ft. on the Yoshida side. It is best to turn to the l. on starting from the above-mentioned No. 6 station, because the path descends a rapid slope of loose sand from the ridge of Hōei-zan towards the W., which would be very fatiguing if taken in the opposite direction. The path proceeds along the narrow ridge of Hōei-zan, turns down into the deep hollow formed by the eruption of 1707, crosses the ridge at its further side to a broad plateau bestrewn with the cast-off sandals of pilgrims, and climbs steeply to hut No. 5 on the Murayama ascent. It then continues W. over dykes of lava until it reaches the great Ō-Sawa ravine, and, descending the mountain to the l. of the huge mass of lava which here projects over the chasm, passes through a wood of larch and rhododendron to the S. edge of the ravine, which is now crossed. The path onward lies alternately through the wood and over the bare northern side of the cone to a spot called *Ko-mitake*, where a hut affords accommodation for the night. Shortly beyond this point the path divides, the r. branch, which should be taken, leading to

No. 5½ on the Yoshida ascent whence Lake Yamanaka is well seen almost due E. Turning off l. at No. 6, the path winds over the lava dykes to No. 5 on the Subashiri ascent, and then by a gentle gradient back to our starting-point. The time required for the entire circuit is from 7 to 8 hrs., the walk offering no difficulties.

10.—CIRCUIT OF THE BASE OF FUJI.

(Time, 2½—3 days.)

Itinerary.

GOTEMBA Station to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Gotemba Village ..	12		$\frac{3}{4}$
Subashiri.....	2	18	6
Yamanaka	2	—	5
Yoshida	2	8	$5\frac{1}{4}$
Funatsu	1	—	$2\frac{1}{2}$
Kodachi	12		$\frac{3}{4}$
Nagahama	1	—	$2\frac{1}{2}$
Nishi-no-umi	12		$\frac{3}{4}$
Nemba	1	12	$3\frac{1}{4}$
Shōji.....	1	24	4
Motosu.....	2	—	5
Nebara.....	1	8	3
Hito-ana	2	28	$6\frac{3}{4}$
Kami-ide	1	8	3
Ōmiya	3	8	$7\frac{3}{4}$
SUZUKAWA.....	3	—	$7\frac{1}{4}$
Total.....	26	6	$63\frac{3}{4}$

(From Suzukawa by rail to Gotemba in $1\frac{1}{4}$ hr.)

The road is practicable as far as Subashiri by *basha*, and on to Kodachi by jinrikisha, the Kagozaka being the only part where it is necessary to get out and walk. Boats can be taken from Kodachi to Nagahama, from Nishi-no-umi to Nemba, and from Shōji across the lake of the same name. Pack-horses can be got at most of the stages for the whole round. A tramway runs from Ōmiya to Suzukawa. Travellers are recommended to engage horses for the whole trip, and thus render them-

selves independent of their luggage, should they avail themselves of the opportunity of doing portions of the journey by boat.

Excepting the first 5 or 6 *ri*, the whole of this trip is highly picturesque, leading, as it does, along the chain of lakes—Kawaguchi, Nishi-no-Umi, Shōji, and Motosu—that encircles the base of Fuji. Were there only good hotels or good private houses to hire, the shores of all these lakes would form delightful summer retreats. Scenery, fishing of sorts (carp, eels, *aka-hara*, etc.), short walks for the delicate, climbing for the strong and active, bathing, nearness to such celebrated excursions as Fuji, the Misaka-tōge, Minobu, etc.,—all the elements of a pleasant holiday are there. But the accommodation is everywhere poor except at Subashiri, Yoshida, and Kami-ide.

At **Hito-ana** is a cave 250 yds. long, visited by pilgrims anxious to worship the little image of Kwannon perched on a projecting rock at its far end. But the chief sight on the road is afforded by the beautiful waterfalls of **Kami-ide**, known as *Shira-ito no taki*, or the White Thread Cascades. The two largest, some 85 ft. in height, are called respectively *O-daki* and *Me-daki*, or the Male and Female Cascades, and there are more than forty smaller falls, their children. In the neighbourhood is another fine cascade, about 100 ft. high and 30 ft. wide, called *Nen-nen-fuchi*.

Persons not caring to make the entire round of Fuji may visit the Kami-ide waterfalls by alighting at Suzukawa station on the Tokaidō Railway, whence it is a distance of 6 *ri* 8 *chō*, the first 3 *ri* of which, as far as Ōmiya, by tram. The way there and back can be done in a day, under favourable circumstances. One may also alight at Iwabuchi (good inn at station), whence it is only $5\frac{1}{2}$ *ri*; but there is no tram.

ROUTE 10.

THE TŌKYŌ-TAKASAKI-KARUIZAWA RAILWAY.

[CAVE TEMPLE OF KAGEMORI.
MAEBASHI.] ISOBE. MYŌGI-SAN.

Distance from Tōkyō.	Names of Stations.	Remarks.
	TŌKYŌ (Ueno).	
4 m.	Ōji.	
6	Akabane Jct.....	{ Up trains change for Yokohama.
10	Warabi.	
13	Urawa.	
17	Ōmiya Jct.....	{ Change for Nikkō and the North.
22	Ageo.	
24	Okegawa.	
29	Kōnosu.....	See p. 120.
34	Fukiage.	
38	Kumagai.	
45	Fukaya.	
51	Honjō.	
56	Shimmachi.	
63	TAKASAKI Jct.....	{ Change for Karuizawa. Some trains change for Maebashi, 6 miles.
64½	Iizuka.	
69	Annaka.	
73½	Isobe.....	{ Alight for Myōgi-san.
77¼	Matsuida.	
80½	Yokokawa.	
87½	KARUIZAWA.	

This line closely follows the first stages of the old *Nakasendō* (see Route 35), and is flat and uninteresting till Takasaki Junction is left behind.

Urawa (*Inn*, Yamaguchi-ya) is the seat of government of the prefecture of Saitama, which includes the greater part of the province of Musashi.

Ōmiya (*Inn*, Takashima-ya in the Public Garden supplies foreign food). An avenue of 1 m. in length leads to *Hikawa no Jinja*, the chief Shintō temple of Musashi, situated in grounds that have been turned into a public garden. The temple is said to have been founded in honour of Susano-o by Yamato-take, on his

return from subduing the barbarous tribes of Eastern Japan. Leaving Ōmiya, the first place of importance reached is

Kumagai (*Inn*, Shimizu-ya), which carries on a large trade in silk and cotton, and possesses historical interest in connection with the warrior Kumagai Naokane (see p. 60).

[A jinrikisha road strikes off from Kumagai to Ōmiya (*Inn*, Kado-ya) in Chichibu, 12½ *ri*, an important mart of the silk-trade, not to be confounded with Ōmiya on the Railway, mentioned just above. Twenty *chō* beyond the town, at the vill. of *Kagemori*, is a celebrated **Cave-temple of Kwannon**. The stalactites here assume a variety of fantastic shapes to which realistic names are given, such as the Five Viscera, the Dragon's Head and Tail, the Lotus-flower, etc.—Ōmiya is the best starting-point for *Bukō-zan*, 4,360 ft., the highest mountain in Chichibu; but there is no special interest in the ascent, and no view obtainable from the forest-covered summit. *Hikawa*, situated in the valley of the Tamagawa (see Route 26), about 11 *ri* from Ōmiya, may be reached by a lonely mountain path over the *Sengen-tōge* and viâ *Nippara*. But the most attractive route for enthusiastic climbers is that to Kōshū by the *Karizaka-tōge*. The distance is variously estimated at from 23 to 28 *ri*.]

At **Honjō** (*Inn*, Izumi-ya) there are some important cross-country roads, one of which joins the *Rei-heishi Kaidō*, the route formerly followed by the Mikado's annual envoy to the shrine of Ieyasu at Nikkō.

Shimmachi (*Inn*, Mitsumata) is a large silk-producing place.

Takasaki (*Inn*, Sakai-ya; *Restt.*,

(Sumiyoshi, at station) was formerly the castle-town of a Daimyō, and is still an important industrial centre.

[The railway branches off here to **Maebashi**, 6 m., where it meets the Ryōmō line from Oyama (see Route 13). Maebashi (*Inn* Abura-ya; Akagi-tei, foreign restt.) formerly the seat of a great Daimyō named Matsudaira Yamato-no-Kami, is now the capital of the prefecture of Gumma, and a great emporium of the silk trade, one of the best qualities of raw silk being named after this town. The extensive silk-reeling factories can be seen on application. To the N. rises the extinct volcano of Akagi-san, and W. is the curious group of mountains collectively called Haruna, on the N. flank of which are situated the fashionable baths of Ikao, described in Route 12. Within a short distance of Maebashi station stands one of the largest convict prisons in Japan, whose brick wall 20 ft. high encloses 11 acres of land.]

Iizuka is a station at the W. end of Takasaki, some distance from the business part of the town. It lies on one of the roads to Ikao.

Annaka was formerly a castle-town. Two hrs. distant by jinrikisha is **Tomiooka**, a thriving place, which boasts the largest silk filature in the Empire established in 1872 under French direction.

Isobe (*Inns*, *Kyōjū-kwan, Hayaishi-ya, and others). This is the best station to alight at for a visit to the remarkable conglomeration of rocks that crown Myōgi-san. But travellers coming eastwards from Karuizawa need not go beyond Matsuida station, the distance from each of these two places to Myōgi being nearly the same. Isobe is reached in 4 hrs. by rail, and Myōgi by road in 1½ hr. more; and

as less than a day is required for seeing the marvels of the mountain, the journey from the capital and back may thus be accomplished in a day and a half.

Isobe is a watering-place of recent growth, lying in a wide valley less than 1,000 ft. above the level of the sea. Exposed as it is on all sides, it is neither mild in winter nor cool in summer. The mineral waters of Isobe, which are cold, contain a large quantity of carbonic acid gas, and, unlike most other Japanese springs, are beneficial to persons suffering from catarrh of the stomach and other internal complaints. On the road to Myōgi, a good view is obtained of Akagi-san and Haruna-san to the N., and Asamayama to the W. If the visit be made in autumn, the precipitous sides of the Myōgi range will be found in a glow of rich colour arising from the crimson tints of the maples that mingle with the variegated leaves of other trees.

Myōgi (*Inns*, Shishi-ya, Kambe-ya) is an insignificant village.

The shrine at Myōgi is dedicated to the memory of the 13th abbot of Enryakuji, a temple on Hiei-zan near Kyōto, who, in the reign of the Emperor Daigo (A.D. 898-930), retired here to mourn over the sudden downfall and banishment of his pupil, the famous Sugawara-no-Michizane. After his death, he was deified under the title of Myōgi Dai Gongen. Over two centuries ago, a fresh fit of zeal on the part of his devotees was the cause of the shrine being rebuilt in the grand style of which traces still remain. It is now in charge of Shintō priests.

The temple stands a short distance above the village, in the midst of a grove of magnificent cryptomerias. The *Oku-no-in* lies 25 *chō* further up the mountain, and above this the cliffs are nearly perpendicular. A rocky cave, formed by a huge block resting in a fissure, contains an image of the god. On the summit of one of the jutting peaks near the *Oku-no-in*, is the enormous Chinese character 大 (*dai*), "great," whose dimensions are stated at 30 ft. by 20 ft. It is con-

structed of thin bamboos, tied together and covered with strips of paper, the votive offerings of pilgrims, which give it the appearance from below of being painted white. The surrounding scenery is weird and romantic. From the bosom of a gloomy grove rise innumerable rocky pinnacles, gradually increasing in height round a lofty central peak, the whole vaguely recalling the front of some colossal Gothic cathedral.

Dr. Naumann describes Myōgi-san as a system of grand acute-edged, deeply serrated dykes, apparently radiating from a common centre, whose highest summit is about 3,880 ft. in height. Probably it is the skeleton of a very old volcano.

The ascent of the highest peak visible from the vill. can be accomplished in less than half a day. To scale this peak is a rather dangerous undertaking. Those, however, who appreciate the delights of rough and difficult climbing, ought not to miss the opportunity of mounting *Hakunzan*, the jagged ridge rising directly above the village. The S. wing is called *Kinkei-san*, *Kinto-san* lying between the two. The highest point of Myōgi-san is behind *Hakunzan*. *Rōsoku-ishi*, "the Candle-Stone," is a conspicuous projection belonging to *Kinkei-san* and forming the N.W. termination of this dyke. It takes about $1\frac{1}{2}$ hr. to get from the vill. to *Daikoku-san*, the way there leading over the pass between *Kinkei-san* and *Kinto-san*. A gigantic natural arch, called *Ichino Sekimon*, is passed on this way. *Ni no Sekimon* and *San no Sekimon* are clefts in the mountain further on, reached after a breakneck climb. The perforation in *Ni no Sekimon* is invisible from this side of the mountain, but is to be seen from Yokokawa and the Usui-tōge.

According to local tradition, the hole was made by an arrow shot from the bow of a certain Yuriwaka Daijin while standing at the vill. of Yokokawa.

The *Hige-suri-iwa*, or "Beard-Scraping Rock," is a slender

column of volcanic breccia, the last 10 ft. of the climb up which is achieved with the assistance of an iron chain and ladder. From this coign of vantage, the lofty peak of *Naka-no-take* and many other curious rocks are visible. The modern-looking edifice below the *Hige-suri-iwa* was built for the priests, after the burning of the two temples in 1872.

Leaving Myōgi, the railway may be rejoined at *Matsuida*; or else one may walk on for 2 *ri* to a point a little further along the *Nakasendō* near

Yokokawa (*Inns*, *Ogino-ya*, *Kodake-ya*, both at the station).

ROUTE 11.

KARUIZAWA AND ASAMA-YAMA.

1.—KARUIZAWA AND NEIGHBOURHOOD.

Karuizawa is reached from Tōkyō by Railway (see p. 148), $5\frac{1}{2}$ hrs.

The construction of the 7 miles of railway leading to Karuizawa over the Usui Pass presented greater difficulties than any that had hitherto been contended with by engineers in Japan, and for this reason a hiatus remained in the middle of the line to the West Coast until 1893, when the Abt system, with its cog-wheels working on rack-rails, was successfully introduced. The gradient is 1 in 15, and almost the whole way a succession of bridges and tunnels, the total tunnelling aggregating $2\frac{3}{4}$ miles. The great viaduct over the Usui-gawa has four arches, each of 60 ft. opening; and the height of the rails from the valley is 110 ft. It was designed by Mr. C. A. W. Pownall, M. Inst. C. E., Principal Engineer to the Imperial Railway Department.

Shin-Karuizawa (*Inn*, *Aburaya*), the station, lies $\frac{1}{4}$ hr. by jinrikisha from the summer resort,

Kyū-Karuizawa (*Inn*, *Banshokwan*), lying in the upper corner of a grassy moor, 780 ft. below the summit of the Usui pass. The vill. was in former times principally depen-

dent upon travellers over the ancient highway, and appears to have just escaped ruin, after the construction of the railway, by a number of the foreign residents of Tōkyō making it a retreat from the unhealthy heat of the city during the summer months. The old inns have been hired, and many new villas built on the mountain slopes. Facilities exist for European food and washing. Karuizawa's lofty situation (3,270 ft.) gives it a temperature seldom excessive during the day, and invariably cool at night. The rainfall bears favourable comparison with Nikkō and other mountain resorts, and owing to the porous nature of the soil in the vicinity, leaves fewer traces behind. The place is nevertheless not free from mosquitoes, and the small sand-fly called *buyu* abounds,—an insect which inflicts a bite, painless at first, but afterwards extremely irritable and liable to swell during several succeeding days. Riding may be enjoyed over an uncultivated moor covered with wild-flowers in July and August, which extends for miles in a southerly direction, and terminates on the E. in a range of grassy hills.

The chief excursion from Karuizawa is the ascent of Asama-yama (see next page), and the railway affords opportunities for visiting the romantically situated monastery of Shakusonji near Komoro, the famous Buddhist temple of Zenkōji at Nagano, and the mountains beyond (see Rte. 25). There is a variety of shorter walks, viz.

1. To the **Top of the Usui-tōge**, $1\frac{1}{2}$ m. by a fair road. Asama, the Shirane-san and Koma-ga-take of Kōshū, Yatsu-ga-take, and Tate-shina-yama are seen on the way up. On the summit stand a few houses and a small temple, whose steps are the best place to obtain the view.

In this spot is localised the following legend, preserved in the *Kojiki* :—

When Yamato-take (see p. 66) was cross-

ing from Sagami to Kazusa, while on his expedition against the barbarous tribes who then inhabited that region, he ridiculed the name of *Hashiri-mizu* ("Running Water") given to the strait, and exclaimed that it was no more than an easy jump across. The Sea-God, offended at this insult, so disturbed the waters that Yamato-take's ship was unable to advance. Upon this, his consort Oto-Tachibana-Hime said to him, "I will drown myself in thy stead"—and as she plunged into the sea, the waves became still. Seven days afterwards her comb floated ashore. The prince built a tomb, and deposited the comb therein. On returning to the capital after subduing the tribes, he stopped to rest at the top of the Usui Pass, and gazing over the plain, said thrice in a melancholy voice: "*Azuma wa ya*" ("Alas! my wife"), whence the name of Azuma by which Eastern Japan is still known.

2. **Atago-yama**. This isolated hill, $\frac{1}{4}$ hr. walk from the vill., is ascended by two flights of stone steps, and has some curious perpendicular rocks half-way up.

3. **Hanare-yama**, about 1 m. off. On its E. side, near the summit, is a large cave tenanted by bats, which has to be reached by a very rough climb up a precipitous landslip. The view from the narrow ledge at the mouth of the cave is extensive.

4. **Iriyama-tōge**, 1 hr., by the base of the hills skirting the moor, and past the curious rock called *Kamado-iwa* by the Japanese, and Pulpit Rock by foreigners. The summit commands probably the finest view obtainable of the valley leading towards Myōgi-san, and, looking backwards, of the wide stretch of moorland at the base of Asama-yama.

5. **Wami-tōge and Rōsoku-iwa**. From the foot of the Iriyama-tōge, the path keeps to the r., and in $\frac{3}{4}$ hr. more the road from Oiwake over the Wami-tōge is reached. The ascent is easy. After a short but steep descent on the opposite side, a path l. leads to the hamlet of *Ongawa* situated at the base of the *Rōsoku-iwa*, aptly re-named by foreigners "the Cathedral Rocks," and remarkable for the petrified wood found in the neighbourhood.

These rocks are most easily approached from Ongawa. Instead of returning the way one came, a pleasant round may be made by taking a tortuous hill path leading down deep into the Iriyama valley, from which Karuizawa may be regained by the Iriyama-tôge;—or by pursuing a downward course from Ongawa, the hamlet of *Arai*, at the lower end of the Iriyama valley, may be reached. From this point it is a little over 1 *ri* to Yokokawa, whence train. In any case the excursion will occupy the greater part of a day.

6. **Kiritsumi** (*Inn*, Chōsei-kwan). The thermal springs of this place are reached after a 3 hrs. walk via the Usui Pass. Not far from the summit a narrow path turns l., leading up and down a succession of wooded mountain gorges, till the final descent is made into the vale in which Kiritsumi nestles at a height of 3,200 ft. These baths may be more conveniently reached by a jinrikisha road from Yokokawa, 2½ *ri*. The way is pretty, but the view shut out on all sides. The water of Kiritsumi is slightly saline, with a temperature of 104 F. Higher up, in a neighbouring valley, is the old-fashioned watering-place of *Iri-no-yu* with accommodation only for peasant guests. The baths are sulphurous and have a high temperature.

7. **Yunosawa**, ½ hr., by a path leading from the centre of the vill. towards Asama-yama. In the small house here a bath may be had, tepid mineral water being brought from the hill beyond. Continuing along the same path, which soon leads over more elevated ground and passes through beautiful stretches of forest, the baths of

8. **Kose** are reached in about 1 hr. Kose is a tiny hamlet in a fold of the hills, but possesses a commodious inn. Just before entering Kose (from Karuizawa), two paths turn to the l. The first leads to *Kutsukake* on the Nakasendō and

is a pleasant walk of 1½ hr., mostly by the side of a stream. *Kutsukake* is 3¾ m. from Karuizawa. The other path—the one nearer to Kose—is a narrow track, which, after traversing the forest, emerges on grassy mountain slopes, and ascends *Hana-magari-yama*, commanding various fine views. It then descends steeply into Kiritsumi, to which vill. This is a longer but more picturesque route than the one given above.

2.—ASAMA-YAMA.

Asama-yama (8,280 ft.) is not only the largest active volcano in Japan, but also the most accessible. The excursion to the top and back may be made from Karuizawa in one day.

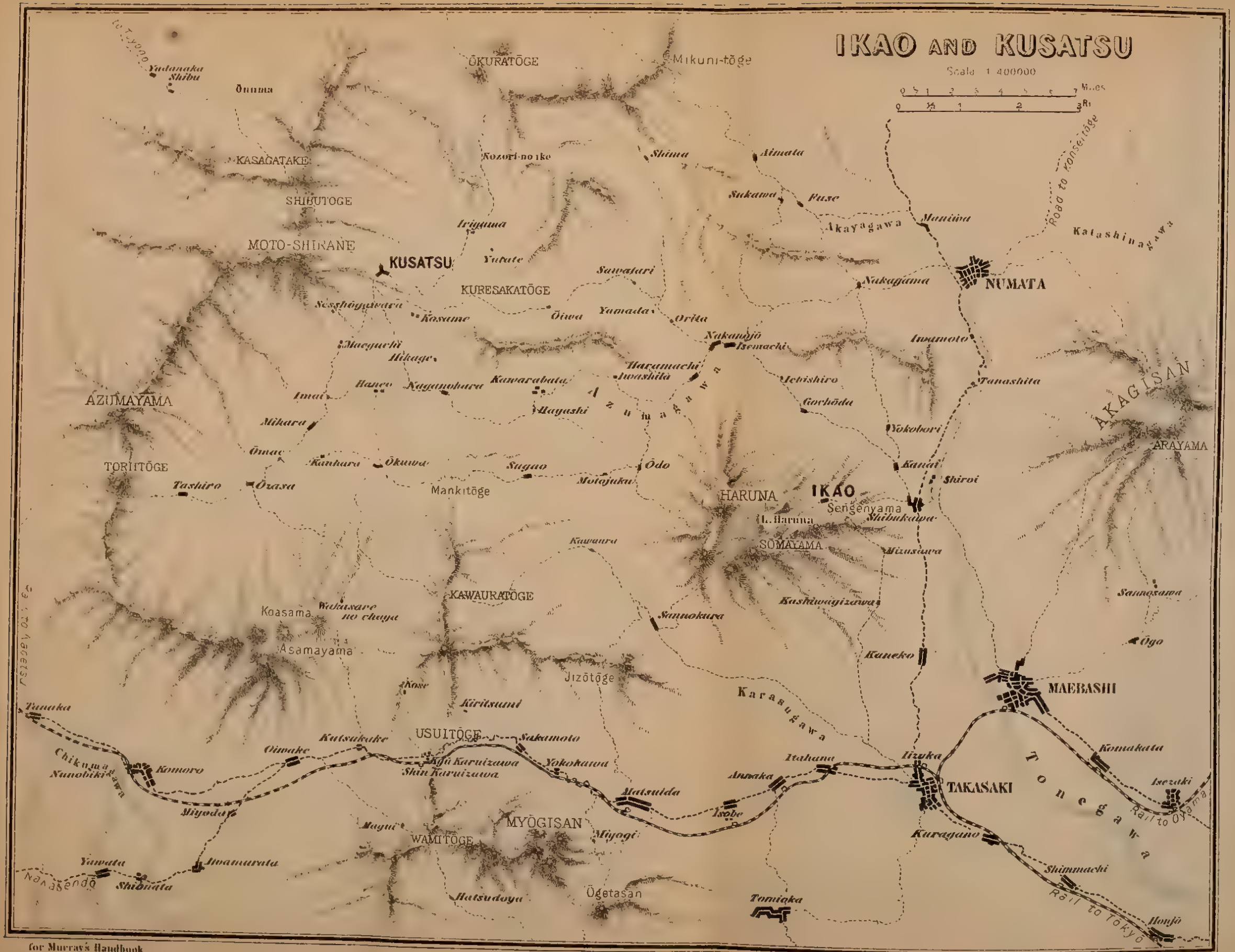
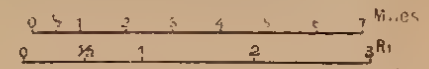
The last great eruption occurred in the summer of 1783, when a vast stream of lava destroyed a primeval forest of considerable extent, together with several villages on the N. side. Subsequent eruptions have produced mere showers of ashes. At the foot of the steep cone the subterranean disturbances can be distinctly heard, and the sulphurous exhalations near the summit often make this part of the ascent rather oppressive.

The ascent by the *Wakasare-no-Chaya* road, a hut on the way to Kusatsu, is the one now usually preferred, and is certainly the least fatiguing. The best plan is to hire horses at Karuizawa, where foreign saddles may be procured, ride via *Kutsukake* (*Inn*, Tsuchi-ya) to *Ko-Asama* 2½ hrs.,—the excrescence on the mountain side,—and walk up by the *Wakasare-no-chaya* path. The climb is steep, but the path a good solid one of cinders, marked at intervals by small cairns. The time taken to the lip of the crater is about 3 hrs.

The crater is circular, some ¾ m. in circumference, with sides perpendicular, honeycombed, and burnt to a red hue, while sulphurous steam wells up from the bottom and from numerous crevices in the walls. On the S. side of the mountain rise two precipitous rocky ramparts,

IKAO AND KUSATSU

Scale 1:400,000



separated by a considerable interval, the outer one being lower and nearly covered with vegetation. They seem to be the remains of two successive concentric craters, the existing cone being the third and most recent. The nearer is quite bare, and columnar in structure at the centre. The side of the cone is strewn with large rough fragments of loose lava, and unfathomable rifts extend for the greater part of the way down to its base. The view from the summit is very extensive:—to the N., the whole of the Kōtsuke mountains, with the Haruna group and Akagi-san; the Nikkō range and the E. range dividing Shinshū from Kōtsuke; the sea far away in the distance; next the Kōshū mountains on the S., with Fuji peering over them; the conical Yatsu-ga-take and adjacent summits of Kōshū; and then on the W., the huge range that forms the boundary between Shinshū and Hida. The descent to the Wakasare-no-chaya takes $1\frac{1}{4}$ hr.

Another way up, also occupying about $5\frac{1}{2}$ hr., is from *Oiwake* (*Inn*, Nakamura-ya), a vill. on the Nakasendō, 2 *ri* 14 *chō* from Karuizawa, and formerly a place of some note, but much decayed since railway enterprise diverted the traffic from the highway. On leaving Oiwake, the path ascends gently through sloping meadows covered with wild-flowers; then the acclivity becomes greater, and gritty ash is reached. At an elevation of 1,145 ft. above Oiwake, is a cascade hidden among the trees that skirt a deep gorge. The height of the fall is about 18 ft.; the red colour of the water and of the underlying rock—volcanic breccia covered with a red crust—gives it a strange appearance. At a height of 3,225 ft. above Oiwake, all vegetation ceases. For 1,600 ft. more, the path proceeds up a steep ascent of loose ash to the edge of the outer ridge, which from the vill. below appears to be the summit, though in reality be-

low it. The path then descends, and crosses over to the base of the present cone, which is more easily climbed.

The ascent can also be made from *Komoro*, a station $13\frac{1}{2}$ m. from Karuizawa. The path leads straight across the fields towards the highest visible point of Asama, and in $1\frac{1}{2}$ hr. fair walking brings one to the crest of a ridge, beyond which is a deep ravine with a yellow brook at the bottom, and the path from Oiwake at about one's own level on the other side. The brook is crossed after 35 min. walking, when the path joins that from Oiwake, described above. The actual time taken by a good walker to make the ascent from Komoro was $5\frac{3}{4}$ hrs., exclusive of stoppages, the last $1\frac{1}{4}$ hr. being an extremely rough and steep climb.

ROUTE 12.

IKAO, KUSATSU, AND NEIGHBOURHOOD.

1. IKAO. 2. WALKS AND EXCURSIONS FROM IKAO: HARUNA, ETC. 3. KUSATSU. 4. WALKS IN THE NEIGHBOURHOOD OF KUSATSU. 5. FROM KUSATSU TO NAGANO OVER THE SHIBU-TÔGE, ASCENT OF SHIRANE-SAN, THE TORII-TÔGE.

1.—IKAO.

Ikao is a short day's journey from Tōkyō (Ueno station) to Maebashi by the Takasaki-Maebashi Railway in $3\frac{1}{2}$ hrs. (see p. 148); thence 6 *ri* 8 *chō* (15 m.) partly by tram, partly by carriage or jinrikisha, but jinrikisha the whole way to be preferred at present. The starting place of the tram is $1\frac{1}{2}$ m. from the station. If three or four per-

sons are travelling together and have much luggage, it may be well to hire a private car. The latter part of the ride is uphill, so that two men to each jinrikisha are indispensable. Should the main road *viâ* Maebashi be impassable owing to floods, Ikao may also be reached by jinrikisha *viâ* Iizuka (the station at the W. end of Takasaki), Kaneko, and Shibukawa:—distance, 7 *ri* 8 *chō* (17 $\frac{3}{4}$ m.).

Yet another way (6 *ri* or 14 $\frac{3}{4}$ m.), practicable for jinrikishas as far as Mizusawa, whence it is hilly and very pretty, starts from Takasaki and passes through the hamlets of Nakazato, Kashiwagi-zawa, and Mizusawa, and round the base of the lofty peak of Sengen-yama. At the upper end of Mizusawa stands a temple dedicated to Kwannon, where six bronze images, life-size, on a revolving platform are worthy of notice. This is one of the Thirty-three Holy Places of Eastern Japan.

Hotels.—Kindayū, Muramatsu, European style. There are also the Budaiyū, Chigira, Shimada Hachirō, and other good inns in Japanese style.

Ikao, one of the best summer resorts in Japan, is built on terraces along the N. E. slope of Mount Haruna, at an elevation varying from 2,500 to 2,700 ft. The picturesque main street, which divides the vill. into an eastern and a western part, consists of one nearly continuous steep flight of steps. The houses W. of the steps border on a deep ravine called the Yusawa, through which rushes a foaming torrent. Ikao has the advantage of cool nights, absence of mosquitoes, and an unusually beautiful situation, offering from nearly every house a grand view of the valleys of the Azuma or Agatsuma-gawa and Tone-gawa, and of the high mountain-ranges on the border of the great plain in which Tōkyō is situated. From few places can the Nikkō mountains be seen to such advan-

tage. Ikao is famous for its mineral springs, which have a temperature of 45° C. (113° F.), and which contain a small amount of iron and sulphate of soda. They have been known since prehistoric times, and the bath-houses pouring out clouds of steam form a striking feature of the precipitous village street. According to the Japanese style of bathing, the hot baths are made use of several times a day, and indiscriminately by patients of every description. Lately the water has been used for drinking purposes, but it has little more effect than pure hot water.

2.—WALKS AND EXCURSIONS FROM IKAO.

1. Along the Yusawa ravine to **Yumoto**, about $\frac{1}{2}$ m., nearly level. *Yu-moto* means lit., “the Source of the Hot Water.” Seats are erected for the accommodation of visitors, who resort there to drink of the mineral spring. The water, which at its source is quite clear, has a slightly inky taste. On being exposed to the air the carbonic acid evaporates, and part of the iron which the water contains is precipitated as a yellowish mass. This covers the bed of the river and the bottom of the aqueduct, and gives to the water in the baths a thick, discoloured appearance. The people, who have great faith in the strengthening effects of this precipitated iron salt, place large strips of cotton cloth in the stream. When the cloth has assumed a deep yellow colour, it is taken out, dried, and used as a belt for the body. The mineral water is led down to Ikao from Yusawa in bamboo pipes.

2. Up **Kompira-san**, $\frac{1}{4}$ hr. climb. Though of no great height, the top commands an extensive view, stretching from Shirane-san near Kusatsu to Tsukuba-san in Hitachi, and including the Mikuni and Nikkō ranges, Akagi-san, and the valley of the Tonegawa. Just below the

summit, a narrow path leads over the ridge to Futatsu-dake.

3. To **Mushi-yu, Sengen, Futatsu-dake, and Sōma-yama.** *Mushi-yu* (lit. "the Steam Bath") is so called from the sulphurous gases which here emanate from holes in the ground, over which huts have been erected for the treatment of rheumatic patients. The number of naked people generally standing about at Mushi-yu makes this place unsightly. The time taken to reach the baths is about $\frac{3}{4}$ hr. *Sengen-yama, Futatsu-dake, and Sōma* may all be ascended from Mushi-yu. An easier way is from the path to Haruna on the S. side. Chains are hung on the stiffest bits of both these ascents to assist the climber; but there is not the least real danger. Up Futatsu-dake there is a path only part of the way, the rest being a scramble over stones and roots of trees. The view from the top of *Sōma* (4,850 ft. above the sea level, 2,150 ft. above Ikao) is magnificent. The summit of Fuji appears over the Chichibu mountains nearly due S. To the W. of it are seen the Kōshū Shirane, the Koma-ga-take's of Kōshū and Shinshū seemingly in close proximity, then Yatsu-ga-take, Ontake about W. S. W., Asama-yama a little to the S. of W., Yahazu-yama W. N. W., then the Shirane of Kusatsu, and a part of the Hida-Shinshū range. Eastwards rise Tsukuba-san and the Shirane of Nikkō, with one of the peaks of Akagi-san half-way between them. The town of Maebashi is visible to the E. S. E., with the Tonegawa half encircling it before pursuing its course down the plain.

4. To the pretty little waterfall of **Benten-daki**, on the stream which issues from Lake Haruna; distance a little over 4 m.

5. To **Haruna**,—about 6 m. to the lake, and $1\frac{1}{2}$ m. more on to the temple. This, though, rough is by far the prettiest walking expedition

from Ikao. "Chairs," however, may be taken.

[On the way to Haruna, a conspicuous conical hill called *Haruna Fuji* is passed, the steep and stony ascent of which occupies about $\frac{3}{4}$ hr. from the place where the path diverges. The near view from the summit is very beautiful, showing the lake and surrounding mountains to great advantage. The distant prospect includes most of the view already described as seen from Sōma. The stone shrine on the top is very ancient.—The best plan is to make of this a separate expedition. There is grazing-ground for cattle on this little Fuji, and a dairy-farm.]

Lake Haruna, which apparently occupies the site of an extinct crater, contains salmon and other fish. On its border is a tea-house where one may lunch. From the lake it is a short and easy ascent to the top of a pass called *Tenjin-tōge*, 1,000 ft. above Ikao, commanding an extensive view. From the Tenjin-tōge the path descends a wooded glen to the ancient *Shintō temple of Haruna*, situated amongst precipitous and overhanging volcanic rocks, in a grove of lofty cryptomerias. It is dedicated to Ho-musubi, the God of Fire, and Haniyasu-hime, the Goddess of Earth. Over the principal building, which is decorated with excellent wood-carvings (especially two dragons twined round the side-beams of the porch), hangs a huge rock supported on a slender base, which seems every moment to threaten the temple with destruction. The whole site is one of the most weird and fantastic that can be imagined, nature appearing to have laid a wager here to perform quaint feats in stone, the least malleable of all materials.

6. The hot springs of **Shima** lie

nearly 8 *ri* from Ikao, so that a trip there involves staying the night. Shima may most conveniently be taken *en route* to Kusatsu, the way being the same as far as 20 *chō* past Nakanojō on the road to Sawatari. Jinrikishas can be availed of, but must occasionally be alighted from. Shima includes two hamlets, called respectively *Yamaguchi Onsen* and *Arai-yu*, 8 *chō* distant from each other. Travellers are recommended not to stay at the former, but to go on to Arai-yu and put up at the inn kept by Tamura Mosaburō. The hamlet is picturesquely situated close to the river, on whose bank the springs which supply the baths gush forth. Travellers not returning to Ikao, but going on to Kusatsu, need not pass again through Nakanojō, as there is a shorter cut from a place called Kimino. It is, however, scarcely passable for jinrikishas.

7. To **Asama-yama**. It is a 2 days' trip from Ikao to the volcano. The first day takes one by jinrikisha to *Iizuka* (Takasaki), 7 *ri* 8 *chō*, whence train to Karuizawa, where sleep. For the ascent on the second day see p. 152.

8. To **Myōgi-san**. It is a splendid day's walk viâ Haruna-san, Kami Moroda, and Shimo Sannokura to *Matsuida* on the Takasaki-Karuizawa Railway, about 9 *ri*, whence 1 *ri* more to the vill. of Myōgi (see p. 149). Horses may be engaged for the baggage.

3. KUSATSU.

The stalwart pedestrian can walk over from Ikao to Kusatsu in one long day viâ Gochōda, Nakanojō, Sawatari, and Namazu,—a delightfully picturesque expedition of over 30 m., or else one may take a pack-horse. There is good accommodation at Nakanojō; but should a break in the journey become indispensable, *Sawatari* (*Inns*, Fukuda, Shin Kano-ya), a small bathing vill. 5 *ri* 9 *chō* from Kusatsu, will probably be found

the least uncomfortable place at which to spend the night. The baths, however, cannot be recommended.

An alternative way from Ikao to Kusatsu is viâ the hamlets of Gochōda, Haramachi, Yokoya, and Naganohara, a distance of nearly 14 *ri*. This way is much recommended on account of the beautiful scenery of portions of the valley of the Agatsuma-gawa. It is practicable for jinrikishas from Gochōda to Yokoya, and for pack-horses the remainder of the way. There is no accommodation until reaching Naganohara. Instead of going viâ Gochōda, one may take the Haruna Lake route and by turning to the l. at the vill. of Ōdo, join the Haramachi route a little beyond *Kawara-yu* (*Inn*, by Hagiwara) where are hot springs high up on the river bank.

Kusatsu can also easily be reached from Tōkyō by taking rail to Karuizawa (see p. 148), whence it is an 11 *ri* journey across the delightful park-like country at the base of Asama-yama. Time, 1½ day.

Kusatsu (*Inns*, *Yamamoto-kwan, with good private baths; Ichii), 3,800 ft. above sea-level, whose trim, cleanly appearance strongly recalls that of a village in the Tyrol, is the coolest of Japan's summer resorts. Visitors who, attracted by these considerations, may think of spending any time there, must however remember that the mineral waters are specially efficacious—not only in rheumatism, and, as recently discovered by Dr. Baelz, in gout—but in syphilis, leprosy, and other loathsome diseases, and that the first effect of the free sulphuric acid in the water is to bring out sores on the tender parts of the body. The chief constituents of the Kusatsu springs are mineral acids, sulphur, iron, alum, and arsenic. The temperature of the springs is extremely high, ranging from 100° to 160° Fahrenheit, while the baths are generally 113° to 128°. The chief bath, called *Netsu-no-yu*, has

three divisions of increasing degrees of temperature. Even the Japanese, inured as they are to scalding water, find their courage fail them; and the native invalids are therefore taken to bathe in squads under a semi-military discipline to which they voluntarily submit. Soon after daylight a horn is blown and the bathers assemble, as many as can find room taking their first daily bath. Each is provided with a wooden dipper, and the "bath-master" directs the patients to pour a hundred dippers of water over their heads to avoid congestion. Attendants are on the watch, as fainting fits sometimes occur. Most curious is the sort of choric chant which takes place between the bathers and their leader on entering and while sitting in the bath,—a trial which, though lasting only from $3\frac{1}{2}$ to 4 minutes, seems an eternity to their festering, agonised bodies. After the lapse of about one minute, the bath-master cries out, and the others all answer with a hoarse shout. After a little he cries out, "Three minutes have passed." After another half-minute or so, "Two minutes more!" then "One minute more!" the chorus answering each time. At last the leader cries "Finished!" whereupon the whole mass of naked bodies rise from the water with an alacrity which he who has witnessed their slow, painful entry into the place of torture will scarcely credit. The horn is shortly afterwards blown again, and the same process gone through by another batch, the bathing being continued from early morn till far into the night. The usual Kusatsu course includes 120 baths, spread over 4 or 5 weeks. Most patients then proceed for the "after-cure" to *Sawatari*, 5 *ri* 9 *chō* distant, where the waters have a softening effect on the skin and quickly alleviate the terrible irritation. Of late years, there has been a tendency to desert *Sawatari* in favour of *Shibu* (see next page).

4.—WALKS IN THE NEIGHBOURHOOD OF KUSATSU.

1. To the solfatara of *Sesshō-ga-wara*, on the slope of *Moto-Shirane*, about 1 *ri*.

2. To *Sai-no-Kawara* and *Kōri-dani*, 20 *chō*. The meaning of the name *Sai-no-Kawara* is "the River-bed of Souls." On its numerous rocks and boulders, small stones have been piled up by visitors as offerings to dead children. Among these rocks is one called *Yurugi-ishi*, which, notwithstanding its being a huge boulder, is so nicely balanced that it can be moved by the hand. *Kōri-dani* is so-called from the frozen snow which is to be found there even during the dog-days.

3. To the small Shintō shrine of *Suwa* (*Suwa no jinja*), 25 *chō*.

4. Via *Suwa-no-jinja*, *Higane*, *Kiyozuka*, and *Hikinuma*, to *Hana-shiki* near *Iriyama*, with hot springs spurting up near a cold stream. About $2\frac{1}{2}$ *ri*.

5. Part of the way to *Ōtoku*, up a pathless hill to a place which, just above thirty-three stone images of *Kwannon*, offers a magnificent panorama of the whole neighbouring country. Distance, about 1 *ri*; on to *Ōtoku*, about 20 *chō* more.

6. To *Numao*, 1 *ri*.

7. To *Kosame*, $1\frac{1}{2}$ *ri* on the way to *Sawatari*.

8. To *Hikage*, 2 *ri*.

9. To *San-no-sawa*, 25 *chō* on the way to *Karuizawa*, and through a splendid forest to *Haneo* or to *Maeguchi*, 20 *chō* more. Or else to *San-no-sawa* by the new road, which skirts *Moto-Shirane* and is therefore somewhat longer. A path leads hence, 10 *chō*, up one of the spurs of *Moto-Shirane* to a small stone shrine with a fine view of *Asama-yama* and other mountains.

10. *Shirane-san*,

Shira-ne signifies White Peak, which accounts for there being several mountains of this name in Japan.

a volcano over 7,000 ft., forms a

pleasant day's expedition viâ *Ses-shō-gawara*, the path leading through a remarkable skeleton forest, whose every bough and twig, though perfect in shape, remains blasted by the fumes exhaled during the last eruption. The crater is oval in shape, its longer diameter being about 500 yds., and its breadth 150 to 200 yds. The walls are very steep; but on the E. side is a depression through which travellers can enter. The sulphurous lake, bubbling and seething, is a most remarkable sight. It is 3 acres in extent, and consists entirely of hydrochloric acid, with iron and alum, only waiting to be diluted in order to form an excellent lemonade.

It would be possible to take the ascent of Shirane-san on the way to Shibu, but the day would be an extremely long one, as the volcano is considerably off the road.

5.—KUSATSU TO NAGANO OVER THE SHIBU-TÔGE. THE TORII-TÔGE.

Itinerary.

KUSATSU to:—	Ri.	Chō.	M.
Top of Shibu-tôge.	2	32	7
SHIBU	3	22	8 $\frac{3}{4}$
Toyono (Station)..	5	—	12 $\frac{1}{4}$
NAGANO	2	29	6 $\frac{3}{4}$
Total	14	11	35

On foot or on pack-horse as far as Shibu (2,250 ft. above the sea); thence *basha* or jinrikisha to Toyono; thence train to Nagano.

This route affords splendid scenery. The best plan is to sleep at **Shibu** (*Inns*, *Tsubata-ya and others), catching the train at Toyono next-day. Those who do not care to visit the temple of Zen-kōji at Nagano, can continue on by rail to Karuizawa and Tōkyō. The route is one specially recommended to those who have been taking the sulphur baths at Kusatsu. Instead of going for the "after-cure" to Sawatari—the usual Japanese routine—they can stay *en route* at

Shibu, where there are thermal springs suitable to their needs, and be far more comfortable, as it is one of the cleanest watering-places in Japan.

The extreme picturesqueness of the road from Kusatsu to Shibu is purchased at the expense of a long climb. The descent from the top of the pass to the vill. of Shibu is also long and steep. The following mountains come in sight:—Myōkōzan in Echigo, Kurohime, Togakushi-san, and Izuna. Some 25 *chō* from Shibu is an interesting geyser (*Ōjigoku*) in the river bed.

An alternative way to Nagano from Kusatsu is over the *Yamada-tôge*, which is comparatively short, and where the baths of Yamada may be visited. Another is over the **Torii-tôge**. Both of these descend to the vill. of *Suzaka*. The itinerary of the Torii-tôge route is as follows:

KUSATSU to:—	Ri.	Chō.	M.
Mihara.....	2	6	5 $\frac{1}{4}$
Ōzasa	2	30	7
Tashiro	1	18	3 $\frac{3}{4}$
Torii-tôge		30	2
Nire	4	24	11 $\frac{1}{2}$
Suzaka.....	1	29	4 $\frac{1}{2}$
NAGANO	3	11	8
Total	17	4	41 $\frac{3}{4}$

This so-called pass is but a gentle ascent of 50 *chō*. The prettiest part of the route is on the far side of it, where, after leaving the vill. of *Nire*, the monotony of grassy hills shutting out all distant prospect is exchanged for charming views of the mountains on the borders of Echigo. Jinrikishas can be obtained at *Suzaka* for the remainder of the journey, during which the volcanic cone of *Madarao*, besides other mountains mentioned above, are visible.

ROUTE 13.

THE RYŌMŌ RAILWAY.

TEMPLE-CAVES OF IZURU. [ASCENT
OF AKAGI-SAN.]

Distance from Tōkyō.	Names of Stations.	Remarks.
	TŌKYŌ (Ueno).	
43 m.	Oyama	{ See Northern Railway, Route 68.
54 $\frac{3}{4}$ 60	Tochigi. Iwafune.	
64 $\frac{1}{2}$	SANO	{ Alight for caves of Izuru.
71 $\frac{3}{4}$ 77 81	Ashikaga. Omata. Kiryū.	
83	ŌMAMA	{ Road to Nik- kō by Wata- rase-gawa.
87 91 94 $\frac{1}{2}$ 99 $\frac{1}{2}$	Kunisada. Isesaki. Komakata. MAEBASHI.	

This line of railway, branching off from the Northern line at Oyama, which is reached in 2 $\frac{1}{2}$ hrs. from Tōkyō, traverses the provinces of Kōtsuke and Shimotsuke. It affords an alternative, though longer, railway route from Tōkyō to Maebashi, and is the easiest way of reaching the hot springs of Ikao in one day from Nikkō. The scenery is pretty all along the route.

Tochigi (*Inns*, Kanahan, Yoshikawa-ya) is one of the most important towns in Shimotsuke. Its chief product is hempen thread.

Sano or **Temmyō** (*Inns*, Saitō, Kiku-ya) is a pretty and prosperous place. Its Public Park lies close to the station. There also exist the ruins of a castle built by Hidesato about 900 years ago.

[From Sano an excursion may be made to the very curious limestone caverns of *Izuru*, where a temple dedicated to Kwannon was founded by Shō-

dō Shōnin in the 8th century. In these caves the saint is fabled to have taken up his abode, and passed three years in prayer and meditation. They are about 6 *ri* distant from Sano on a mountain route to Nikkō. Jinrikishas are practicable most of the way to the caves. From the vill. of *Izuru*, it is a walk of 2 *chō* up a ravine to the cave called *Daishi no Iwaya*, the mouth of which is high up amongst the precipitous rocks, and is only to be reached by ladders. Further on is the cave sacred to Kwannon, reached by climbing over steep rocks with the assistance of chains, and then by ladders up to a platform on which stand images of Daikoku and Shōdō Shōnin. The guide lights candles and shows the way into the cave, which contains a large stalactite supposed to resemble a back view of the body of Kwannon. The cave is evidently much deeper, but pilgrims do not usually go further in. Close by is a hollow in the rock, with two issues. The guide climbs up a ladder to the upper hole, gets inside, and after a minute or two appears, head first, out of the lower. Half a *chō* further is another cave, named after the god Dainichi Nyorai, and having two branches,—one about 50 yds. deep, the other penetrating for an unknown distance into the mountain.]

The silk goods produced at Sano, although similar in kind to those of Ashikaga, are much finer in quality.

Ashikaga (*Inn*, Sagami-rō) is a great centre of the trade in native cotton and silk goods, the former, however, mostly woven from foreign yarns.

Ashikaga was celebrated for its Academy of Chinese Learning (*Ashikaga Gak-kō*), the foundation of which institution is

traditionally ascribed to the eminent scholar Ono-no-Takamura (A.D. 801—852). It reached the zenith of its prosperity in the time of the Shōguns of the Ashikaga dynasty, its last great benefactor being Uesugi Norizane who died in 1573. This Academy possessed a magnificent library of Chinese works, and was the chief centre of Chinese erudition and of the worship of Confucius until the establishment of the Seidō at Yedo (p. 102). Most of the books are now dispersed, but the image of Confucius still attracts visitors.

Kiryū (*Inns*, Kanaki-ya, Yamane), is a large town, about 2 *ri* from its railway station. The chief products are crape, gauze, and *habutai*, a silk fabric resembling taffety. The large manufactory here, called the *Nippon Orimono Kwaisha*, is worth inspection. It is furnished with French machinery for the manufacture of satins in European style. A canal has been cut to bring water from the neighbouring hills expressly for the use of this factory.

Ōmama (*Inn*, Tsuru-ya) is situated near the foot of Akagi-san. The picturesque road from here to the copper mines of Ashio by the valley of the Watarase-gawa is described in Route 15. Ōmama itself is a long straggling town, and, like the other places on this railway route, of little general interest, being entirely devoted to sericulture. Inconvenience is caused by the fact that the railway station lies over 1 *ri* from the town. Travellers coming down the Watarase-gawa must allow for this.

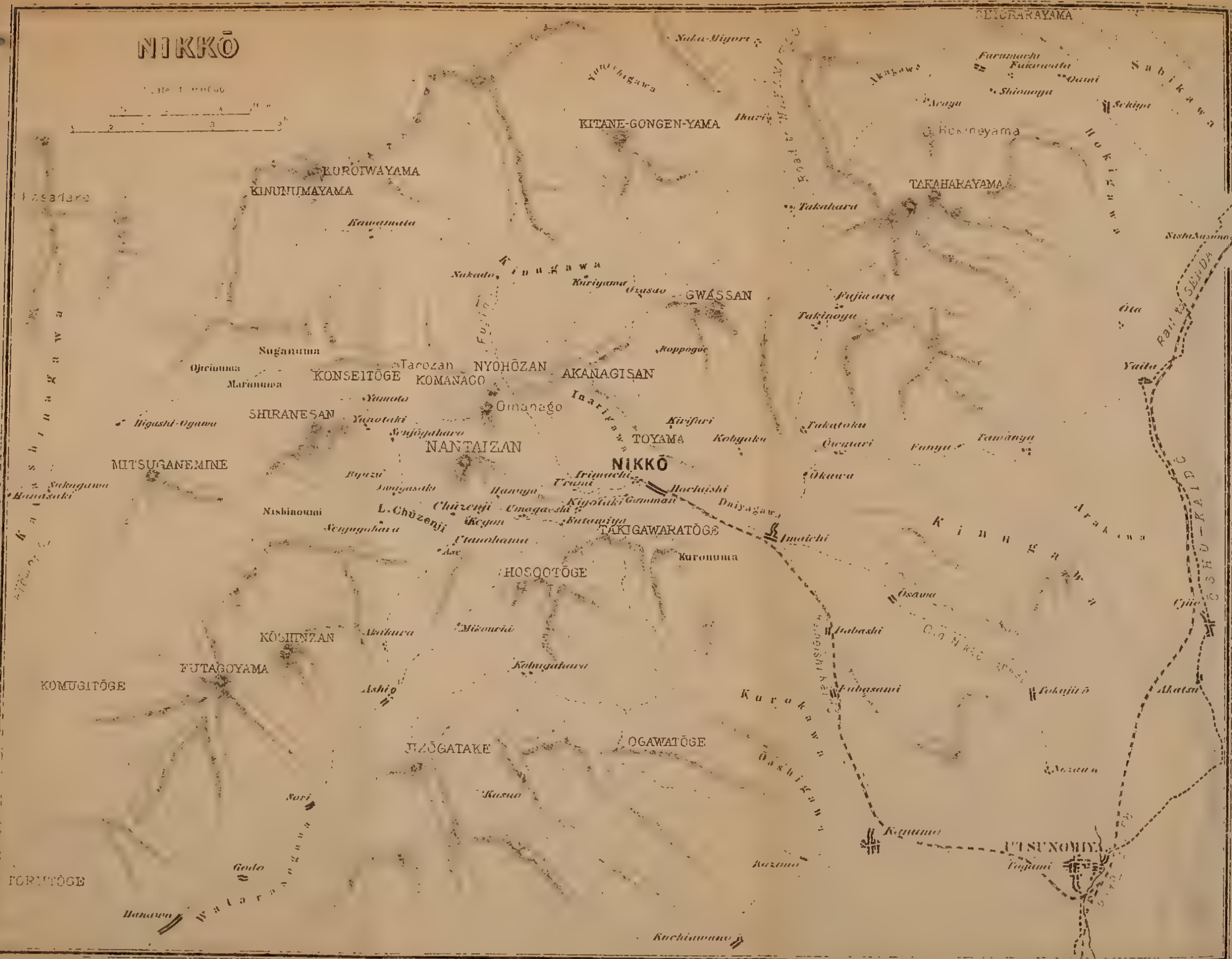
[The extinct volcano of **Akagi-san** is best ascended from the vill. of Ōgo, 3 *ri* 9 *chō* from Ōmama, whence the climb will take from 3½ to 4 hrs. Leaving the upper end of Ōgo vill. the path ascends gently for about 1½ hr. through hamlets, and then over a moor dotted with fir-trees to a large stone *torii*, and thence on to the hamlet of Miyazawa. The remainder of the way is also an easy climb. About 3 hrs. from Ōgo we reach

a grassy knoll where the path divides, the l. branch going to one of the peaks of Akagi known as *Nabewari*, the other leading to a lake about 2¾ m. in circumference, and bean-shaped, with a small island in it. The peak rising just above this grassy knoll is *Arayama*, 4,830 ft. in height, which can be ascended in about ¾ hr. The summit commands a grand panorama of mountains:—Fuji S. S. W., Kaigane-san (part of the Kōshū Shirane-san) S. W., the numerous peaks of Yatsu-ga-take with Tateshina nearly W. S. W., Asama-yama due W., and the Kusatsu Shirane about W. N. W. Nearly due N. rises Hodaka-san, one of the loftiest peaks in Kōtsuke, easily recognised by its double top. The descent from Arayama on the N. side is very steep, but not dangerous, and the path is well-marked. From the knoll above referred to, the main path skirts the E. base of Arayama, and, traversing a grassy moorland basin, crosses a col to the temple (*Daidō*) on the margin of the lake. About 2,000 yds. to the r. of the path is a tarn called *Konuma*, the level of which must be from 250 to 300 ft. higher than that of the larger lake.]

Maebashi, see p. 149.

NIKKŌ

1:50,000



ROUTE 14.

NIKKŌ AND NEIGHBOURHOOD.

1. GENERAL INFORMATION. 2. CHIEF OBJECTS OF INTEREST. 3. OBJECTS OF MINOR INTEREST. 4. WALKS IN THE NEIGHBOURHOOD. 5. KEGON-NO-TAKI, CHŪZENJI, NANTAI-ZAN, AND YUMOTO. 6. ASCENT OF SHIRANE-SAN, AND OF Ō-MANAGO AND NANTAI-ZAN FROM YUMOTO.

1.—GENERAL INFORMATION,

A popular Japanese proverb says, "Do not use the word magnificent till you have seen Nikkō:"

*Nikkō wo minai uchi wa,
"Kekkō" to iū na!*

Nikkō's is a double glory—a glory of nature and a glory of art. Mountains, cascades, monumental forest trees, had always stood there. To these, in the 17th century, were added the mausolea of the illustrious Shōgun Ieyasu, founder of the Tokugawa dynasty, and of his scarcely less famous grandson Iemitsu.

Japanese wood-carving, and painting on wood being then at their zenith, the result was the most perfect assemblage of shrines in the whole land. But though there is gorgeousness, there is no gaudiness. That sobriety which is the key-note of Japanese taste, gives to all the gay designs and bright colours its own chaste character.

Properly speaking, Nikkō is the name, not of any single place, but of a whole mountainous district lying about 100 miles to the N. of Tōkyō. Nevertheless, when people speak of going to Nikkō, they generally mean going to one of the villages called *Hachi-ishi* and *Irimachi*, between which stand the Mausolea. Lying 2,000 ft. above the sea, Nikkō is a delightful summer resort, for which reason many foreign residents of Tōkyō have villas there, or else at

Chūzenji (4,385 ft.), $7\frac{1}{2}$ m. further on. The only drawback to the climate is the frequent rain. Within a radius of 15 miles there are no less than twenty-five or thirty pretty cascades. Nikkō is noted, among other things, for the glorious tints of its autumn foliage.

Nikkō is reached in 5 hrs. from Tōkyō by the Northern Railway, carriages being changed at Utsunomiya, where the Nikkō branch turns off.

NIKKŌ BRANCH LINE.

Distance from Tōkyō.	Names of Stations.	Remarks.
65 $\frac{3}{4}$ m.	TŌKYŌ (Ueno)...	{ See Northern Railway, Route 68.
69 $\frac{3}{4}$	UTSUNOMIYA.	
74 $\frac{3}{4}$	Togami.	
79 $\frac{3}{4}$	Kanuma.	
86 $\frac{3}{4}$	Fubasami.	
90 $\frac{3}{4}$	Imaichi.	
	NIKKŌ (Hachi-ishi).	

The railway diverges to the W. in order to tap the *Reiheiishi Kaidō* at the thriving town of Kanuma, and following that highway lined with ancient cryptomerias, does not come in sight of the other and still more imposing avenue (*Nikkō Kaidō*), 20 m. in length, leading from Utsunomiya to Nikkō, until Imaichi is reached, where the two roads join.

The *Reiheiishi Kaidō* was so called because in old days the *Reiheiishi*, or Envoy of the Mikado, used to travel along it, bearing gifts from his Imperial master to be offered at the Mausoleum of Ieyasu.

Fine views of the Nikkō mountains are obtained on the r. between Utsunomiya and Togami; later, Nantai-zan alone is seen towering above a lower range in the foreground; then the lofty cryptomerias of the *Reiheiishi Kaidō*, close to which the railway runs, shut out the prospect until a break occurs 10 min. beyond Fubasami, when the whole mass appears on the l. ahead.

The village of *Hachiishi*, being a long one, and the railway only touching its lower end, there remains a stretch of $1\frac{1}{2}$ m. to be done by jinrikisha from the station to the hotels.

Hotels.—*Kanaya Hotel, *Nikkō Hotel, *Arai, Suzuki, all in European style; Konishi-ya, Kamiyama, Jap. style. Foreign stores and fresh meat can be obtained at Masajū in the vill., close to the Red Bridge.

Means of conveyance.—Chairs, *kagos*, or pack-horses can be taken to such places as are not accessible by jinrikisha. There is a fixed scale of charges.

Guides are in attendance at the Hotels, and will arrange for the purchase of tickets of admittance to the Mausolea. Additional small charges are made at various points within the building. Membership of the *Hōkō-kwai*, or Nikkō Preservation Society (\$5) confers the permanent privilege of admission to all the temples without further fees. The Mausolea of the Shōguns are open daily from 8 a.m. to 4 p.m. *Visitors must remove their boots at the entrance of the main shrines.*

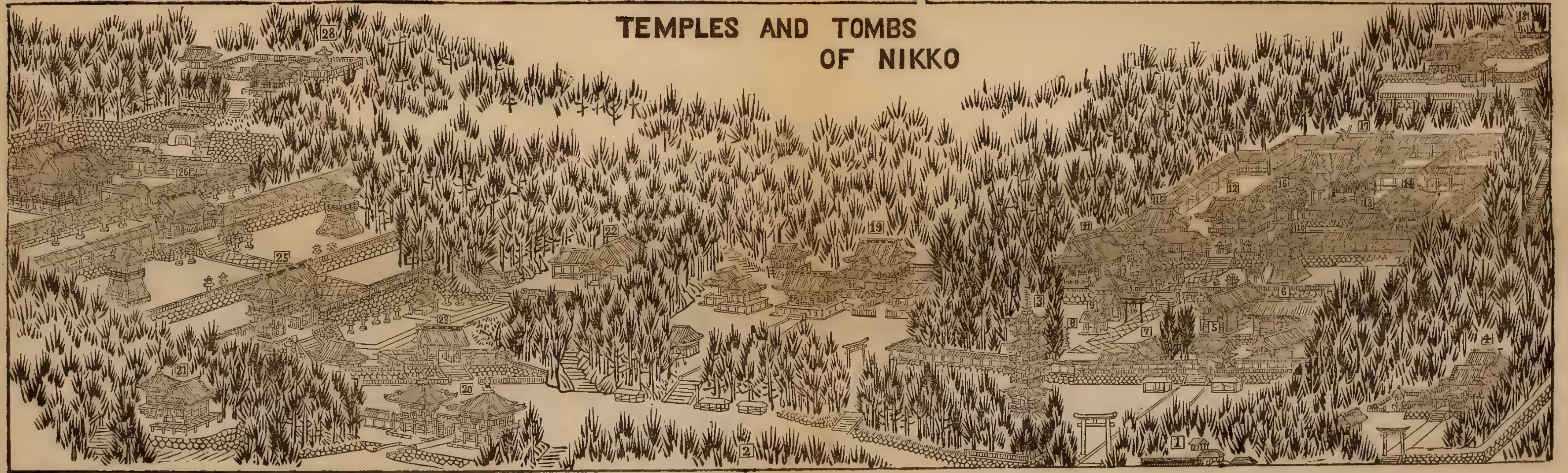
Nikkō is a mart for skins of the badger, deer, marten, wild-boar, etc., and various pretty articles made of a black fossil wood (*jindai-boku*) brought from Sendai in the north.

History.—The range of mountains known as Nikkō-zan lies on the N.W. boundary of the province of Shimotsuke. The original name was *Futa-ara-yama*, which, when written with Chinese ideographs, may also be pronounced *Ni-kō-zan*. According to the popular account, the name was derived from periodical hurricanes in spring and autumn, which issued from a great cavern on Nantai-zan, the mountain to the N.E. of Chūzenji. In A.D. 820 Kōbō Daishi visited the spot, made a road to the neighbourhood of the cavern, and changed the name of the range to Nikkō-zan, or "Mountains of the Sun's Brightness," from which moment the storms ceased to devastate the country. Up to the end of the 17th century, a family of Shintō priests named Ono used to visit the cavern twice yearly to perform certain exorcisms, the secret of which had been imparted to their ancestor by Kōbō Daishi. A cavern situated high up on the face of an inaccessible

cliff, just beyond the hamlet of Uma-gaeshi on the way to Chūzenji, is pointed out as the cave in question. Another explanation of the name *Futa-ara-yama*, is that it means "The Two Raging Mountains," in allusion to the two volcanoes which form part of it, viz., Nantai-zan and Shirane-san beyond Yumoto. But though the latter breaks out at frequent intervals, no eruptions have taken place from Nantai-zan within memory of man.

From the earliest ages of which any trustworthy record remains, a Shintō temple existed at Nikkō, which was afterwards removed to Utsunomiya. In the year 767, the first Buddhist temple was erected by the saint Shōdō Shōnin. Later on, in the beginning of the 9th century, Kōbō Daishi, and in the middle of the same century the abbot Jigaku Daishi, added to the holy places. The following account of Shōdō Shōnin is summarised from a memoir written by his disciples the year after his death. He was born at Takaoka near the E. boundary of Shimotsuke, in the year 735. His parents had long desired to have a son, and at last their wish was granted by the Thousand-Handed Kwannon of the Izuru Caves, to whom they had prayed for offspring. Various portents accompanied his birth:—loud thunder was heard, a miraculous cloud hung over the cottage, flowers fell from heaven into the courtyard, and a strange perfume filled the air. From his earliest years the saint was devoted to the worship of the gods, and amused himself by raising toy pagodas and shrines of earth and stones, which gained for him the nickname of "temple builder" among his companions. In his twentieth year he secretly quitted his father's house, and took up his abode in the cave of the Thousand-Handed Kwannon at Izuru. After passing three years in prayer and meditation, he dreamt in mid-winter of a great mountain N. of Izuru, on the top of which lay a sword more than 3 ft. in length. On awaking, he left the cave, and endeavoured to make his way in the direction indicated; but the deep snow opposed difficulties almost insurmountable. Vowing to sacrifice his life rather than abandon the enterprise, he persevered, and at last reached a point from which he beheld the object of his search. Ascending to the top of the mountain, he gave himself up to austere discipline, living on fruits which were brought to him by a supernatural being. After thus passing three more years, he returned to Izuru, and in 762 visited the temple of Yakushi-ji, not far from Ishibashi on the Ōshū Kaidō, where, meeting some Chinese priests, he was admitted by them as a novice. He remained in the monastery for five years, and then returned to the mountain now called Kobu-ga-hara. From its summit he beheld, on the range to the N., four

TEMPLES AND TOMBS OF NIKKO





miraculous clouds of different colours rising straight up into the sky, and he at once set off to reach them, carrying his holy books and images in a bundle on his back. On reaching the spot whence the clouds had seemed to ascend, he found his advance barred by a broad river, which poured its torrent over huge rocks and looked utterly impassable. The saint fell upon his knees and prayed, whereupon there appeared on the opposite bank a divine being of colossal size, dressed in blue and black robes, and having a string of skulls hung round his neck. This being cried out that he would help him to pass the stream, as he had once helped the Chinese pilgrim Hsüan Chuang across the River of Flowing Sand. With this promise, he flung across the river two green and blue snakes which he held in his right hand, and in an instant a long bridge was seen to span the waters, like a rainbow floating among the hills; but when the saint crossed it and reached the northern bank, both the god and the snake-bridge suddenly vanished. Having thus attained the object of his desires, Shōdō Shōnin built himself a hut wherein to practise his religious exercises. One night a man appeared to him in a vision, and told him that the hill rising to the north was called the Mount of the Four Gods, and was inhabited by the Azure Dragon, the Vermilion Bird, the White Tiger, and the Sombre Warrior, who respectively occupied its E., S., W. and N. peaks. He climbed the hill, and found that he had arrived at the goal of his journey; for there were the four clouds which he had originally set out to seek, rising up around him. He proceeded accordingly to build a shrine, which he named the Monastery of the Four Dragons (*Shi-hon-ryū-ji*). In the year 767 he resolved to ascend the highest peak of the group, and after duly preparing himself by religious exercises, he set out upon this new enterprise. After ascending for a distance of over 40 *ri*

(probably the ancient *ri*, of which 4=1 mile), he came to a great lake (*Chūzenji*) on the flank of the mountain (*Nantai-zan*); but in spite of his prayers found it impossible to proceed any further, on account of the deep snow and the terrific peals of thunder which roared about the mountain top. He therefore retraced his steps to Nikkō, where he spent fourteen years in fitting himself, by the repetition of countless prayers and the performance of penances, for the task which he was unwilling to abandon. In 781 he renewed the attempt unsuccessfully, but in the following year he finally reached the summit, accompanied by some of his disciples. It seemed to him a region such as gods and other supernatural beings would naturally choose for their residence, and he therefore erected a Buddhist temple called Chūzenji, in which he placed a life-size image of the Thousand-Handed Kwannon, and close by it a Shintō temple in honour of the Gongen of Nikkō. He also built a shrine to the "Great King of the Deep Sand" (*Jinja Dai-ō*) at the point where he had crossed the stream. Shōdō Shōnin died in 817 in the odour of sanctity. *Mangwanji* or *Rinnōji* is the modern name of the monastery founded by him at Nikkō.

In A.D. 1616, when Jigen Daishi was abbot, the second Shōgun of the Tokugawa dynasty, acting on the dying injunctions of his father Ieyasu, sent two high officials to Nikkō to choose a resting-place for his father's body, which had been temporarily interred at Kunō-zan, a beautiful spot near Shizuoka on the Tōkaidō. They selected a site on a hill called Hotoke-iwa, and the mausoleum was commenced in December of the same year. The mortuary chapel and some of the surrounding edifices were completed in the spring of the succeeding year, and on the 20th April the procession bearing the corpse started from Kunō-zan, reaching Nikkō on the 8th May. The coffin was deposited in the tomb, with impres-

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| 3. Pagoda. | 17. Honden. |
| 4. O Kari-den. | 18. Tomb of Ieyasu. |
| 5. Ni-ō-mon. | 19. Futa-ara Shrine. |
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sive Buddhist services in which both the reigning Shōgun and an envoy from the Mikado took part. In the year 1644 Jigen Daishi died. The next abbot was a court noble, the next to him was a son of the Emperor Go-Mizuno-o, since which time down to the revolution of 1868 the abbot of Nikkō was always a prince of the Imperial blood. He usually resided at Ueno in Yedo, and visited Nikkō three times annually. The last prince-abbot was Kita Shirakawa-no-Miya, already referred to on p. 105.

The great annual festival is held on the 1st and 2nd June. The sacred palanquins (*mikoshi*) containing the divine symbols are then borne in procession, when ancient costumes, masks, and armour are donned by the villagers, old and young alike taking part in the display. Another, but less elaborate, ceremonial is observed on the 17th September.

2.—CHIEF OBJECTS OF INTEREST.

On issuing from the upper end of the village, one of the first objects that attract attention is the *Mi Hashi*, a Red Bridge spanning the Daiya-gawa, a stream about 40 ft. wide between the stone walls which here confine its course. The bridge is supported on stone piers of great solidity, fixed into the rocks between which the stream flows, and its colour forms a striking contrast to the deep green of the cryptomerias on the opposite bank.

It was formerly closed to all persons except the Shōguns, save twice a year when it was opened to pilgrims. It stands on the spot where, according to the legend above related, Shōdō Shōnin crossed the river.

The present structure, which is 84 ft. long and 18 ft. wide, was built in 1638 and last repaired in 1892. At each end are gates which are kept constantly closed. Forty yards or so lower down the stream, is the so-called "Temporary Bridge" (*Karibashi*), which is open to ordinary mortals. Crossing this and turning to the l., the visitor ascends the *Nagasaka* through a grove of cryptomerias, and reaches the enclosure in which formerly

stood the *Hombō*, or Abbot's Palace. This is commonly spoken of as *Mangwanji* or *Rinnōji*, names which, however, properly denote all the Nikkō temple buildings collectively. The road to be taken skirts the S. wall of this enclosure, and then follows its W. side. On the l. of the avenue is the *Chōyō-Kwan*, formerly used for the reception of grantees of the Tokugawa family, but now the summer residence of the young Imperial Princesses, Tsune-no-Miya and Kane-no-Miya.

Within the Mangwanji enclosure stands the *Sambutsu-dō*, or Hall of the Three Buddhas, so called from gigantic gilt images of the Thousand-Handed Kwannon, r.; Amida, in the centre; and the Horse-Headed Kwannon, l., which are enshrined behind the main altar. There are other images, and a beautiful silk *Mandara* of Dainichi Nyorai and the 36 Buddhas. Turning towards the



SŌRINTŌ.

pretty *Landscape Garden*, one sees at the back of the Sambutsu-dō a row of small painted images, among which Fudō and his followers, coloured blue, occupy the place of honour. Close by is a pillar called *Sōrintō*, erected in 1643 for the sake, it is said, of averting evil influences, and consisting of a cylindrical copper column 42 ft. high, of a black colour, supported by horizontal bars crossing through its centre, which rest on shorter columns of the same material. The top is adorned with a series of four cups shaped like lotus-flowers, from the petals of which depend small bells. Just beneath the lowest of these cups are four small medallions, with the Tokugawa crest of three asarum leaves (*aoi no mon* or *mitsu-aoi*). Notice two fine bronze lanterns. On the opposite side of the road is the new *Public Park* in Japanese style.

Mausoleum of Ieyasu. Ascending some broad steps between two rows of cryptomerias, we come to the granite *torii* presented by the prince of Chikuzen from his own quarries in the year 1618. Its total height is 27 ft. 6 in., and the diameter of the columns is 3 ft. 6 in. The inscription on the columns merely records the fact of their presentation and the name of the donor. On the l. is a five-storied pagoda of graceful form, painted in harmonious colours. It rises to a height of 104 ft., and the roofs measure 18 ft. on each side. This monument was the offering in 1650 of Sakai Wakasa-no-Kami, one of the chief supporters of the Tokugawa family. Round the lower storey are life-like painted carvings of the twelve signs of the zodiac. Opposite the pagoda, and standing amidst the trees to the r. of the steps, is the *O Kari-den*, a building used to hold the image of Ieyasu whenever the main temple is under repair. From the *torii*, a pavement leads to the bottom of the steps crowned by the *Ni-ō-mon*, or Gate

of the Two Kings. The gigantic figures of these gods which formerly occupied the niches on the outside of this gate, have been removed, and their places taken by gilt *Ama-inu* and *Koma-inu*. On the tops of the pillars, at the four external angles, are tapirs (Jap. *baku*), representations of which are in China believed to act as charms against pestilence. The heads on the central pillars of the two outer ends of the structure are lions; in the niches r. and l. of the lion at one end are unicorns, and in the corresponding niches at the other end are fabulous beasts called *takujū*, which are supposed to be endowed with the power of speech, and only to appear in the world when a virtuous sovereign occupies the throne. The doorways are ornamented with elephants' heads, the first portico has lions and peonies, and the second tigers. The interiors of the niches on the outside of the gateway are decorated with tapirs and peonies, those on the inside niches with bamboos. The carvings of tigers under the eaves on the interior side of the gateway are excellent. Notice also the fine old bronze flower-vases from Loochoo.

Passing through the gateway, the visitor finds himself in a courtyard raised high above the approach, and enclosed by a timber wall painted bright red. The three handsome buildings arranged in a zigzag are storehouses, where various utensils employed in the religious ceremonies performed in honour of Ieyasu, pictures, furniture, and other articles used by him during his life-time, and many other treasures belonging to the temple, are deposited. The third is remarkable for two curious painted carvings of elephants in relief in the gable of the nearest end, which are ascribed to Hidari Jingorō, the drawings having been made by the celebrated artist Tan-yū. It will be noticed that the joints of the hind-legs are represented bent in the wrong direction.

On the l. of the gate stands a conifer of the species called *kōyama-ki*, surrounded by a stone railing.

Some say that this is the identical tree which Ieyasu was in the habit of carrying about with him in his palanquin, when it was still small enough to be contained in a flower-pot.

Close to this tree is a stable for the sacred white pony kept for the use of the god. This gateway, like the others to be noticed further on, is beautifully carved.

Over the doors are some cleverly executed groups of monkeys, for whose signification see *Kōshin*, p. 44. A very interesting object is the *On Chōzuya*, containing a holy-water cistern made of one solid piece of granite, and protected by a roof supported on twelve square pillars of the same material. It was erected in 1618. The pediment of the roof contains a pair of winged dragons, carved in wood and painted. The beautifully decorated building beyond the holy-water basin is called the *Kyōzō*, and is the depository of a complete collection of the Buddhist scriptures, contained in a fine revolving octagonal book-case with red lacquer panels and gilt pillars. In front are smiling figures of Fu Daishi and his sons (see p. 41) whence the name of *Warai-dō*, popularly applied to this edifice. Paintings of angels on a gilt ground occupy the clerestory of the interior. In the centre of the court stands a fine bronze *torii*, with the Tokugawa crest in gold on the tops of the pillars and on the tie-beam.

A flight of steps gives access to another court, along the front of which runs a stone balustrade. Just inside are two stone lions in the act of leaping down, presented by Iemitsu. On the r. stand a bell-tower, a bronze candelabrum presented by the King of Loochoo, and a bell given by the King of Korea, called the "Moth-eaten Bell," because of there being a hole in the top just under the ring by which it is suspended. On the l. stand a

bronze lantern from Korea, a candelabrum from Holland, and a drum-tower, no unworthy companion to the bell-tower opposite. (Be it remarked that Holland, Korea, and Loochoo were considered to be Japan's three vassal states.) The lantern is a fine and solid piece of workmanship; but its style and construction indicate that it does not owe its origin to Korea. The two candelabra and the lantern, as well as the bronze candle-brackets fixed upon the interior wall of the court, r. and l. of the steps, probably came from Europe through Dutch or Portuguese traders. Two iron standard lanterns on the r. of the steps, presented by Date Masamune, Prince of Sendai, and the same number on the l. given by the Prince of Satsuma, merit attention. They are dated 1641. The total number of lanterns contributed by various Daimyōs is one hundred and eighteen.

At the l. extremity of this same platform stands the *Temple of Yakushi*, dedicated to Hōrai-ji Mine-no-Yakushi, the patron saint of Ieyasu, for which reason its Buddhist emblems have been left intact, while Shintō influence has more or less modified the other shrines during the present reign. A native guide-book truly remarks, "Though the exterior of this temple is but ordinary black and red, the ornamentation of the interior has no parallel in Nikkō." It is a blaze of gold and harmonious colours. On either side of the altar stand images of the Shi-Tennō, flanked by Yakushi's twelve followers. The monster dragon in sepia occupying the whole ceiling is by Kano Yasunobu.

Proceeding towards the steps that lead up to the platform on which stands the exquisitely beautiful gate called *Yōmei-mon*, observe the fence on either side, with fine medallions of mountain birds in the upper panels, and water-birds in the lower. The columns supporting the gate are carved with a minute geometrical

pattern, and painted white. The marking of the hair on the two tigers (*moku-me no tora*) in the central medallion of the l. hand pillar, is obtained from the natural vein of the wood. The pillar next beyond has the pattern carved upside down, which was done purposely, owing to a superstitious notion that the flawless perfection of the whole structure might bring misfortune on the House of Tokugawa by exciting the jealousy of Heaven. It is called the *Ma-yoke no Hashira*, or Evil-Averting Pillar. The side niches are lined with a pattern of graceful arabesques founded upon the peony; those on the outside contain the images called Sadaijin and Udaijin, armed with bows and carrying quivers full of arrows on their backs; the inner niches have Ama-inu and Koma-inu. The capitals of the columns are formed of unicorns' heads. The architrave of the second storey is adorned with white dragons' heads where the cross-beams intersect, and in the centre of each side and end is a magnificently involved dragon with golden claws. Above the architrave of the lower storey, projects a balcony which runs all round the building. The railing is formed of children at play and other subjects. Below again are groups of Chinese sages and immortals. The roof is supported by gilt dragons' heads with gaping crimson throats, and from the top a demon looks down. The Indian-ink drawing of dragons on the ceilings of the two porticos are by Tan-yū.

Passing through the Yōmei-mon, we enter a second court in which the Buddhist priests used to recite their liturgies at the two great annual festivals. Of the two buildings on the r., one contains a stage for the performance of the sacred *kagura* dances, and in the other, called *Goma-dō*, was an altar for burning the fragrant cedar while prayers were recited. On the l. is

the *Mikoshi-dō*, containing the palanquins borne in procession on the 1st June, when the deified spirits of Ieyasu, Hideyoshi, and Yoritomo are supposed to occupy them. So heavy are they that each requires seventy-five men to carry it. By the side of the *Mikoshi-dō* there is an exhibition of relics connected with Ieyasu.

The next object of interest is the *Kara-mon*, or Chinese Gate. It gives admittance to the main shrine, the enclosure being surrounded by the *tamagaki*, or fence, forming a quadrangle each side of which is 50 yds. long, and is constructed of gilt trellis with borders of coloured geometrical decorations. Above and beneath these again are carvings of birds in groups, about 8 in. high and 6 ft. long, with backgrounds of grass, carved in relief and gilt. The pillars of the *Kara-mon* are composed of Chinese woods inlaid with great skill and beauty, the subjects being the plum-tree, dragon, and bamboo. The two white figures under the roof are Chinese sages, while the lower row represents the Emperor Gyō (Yao), the founder of the Chinese monarchy, surrounded by his court. The folding-doors of the *Honden*, or oratory, are lavishly decorated with arabesques of peonies in gilt relief. Over the door and windows of the front, are nine compartments filled with birds carved in relief, four on each side of the building; and there are four more at the back on each side of the corridor leading to the chapel. The interior is a large matted room, 42 ft. long by 27 ft. deep, with an ante-chamber at each end. That on the r., which was intended for the Shōgun, contains pictures of lions on a gold ground, and four carved oak panels of phoenixes which at first sight seem to be in low relief, but prove, on closer examination, to be figures formed of various woods glued on to the surface of the panel. The rear compartment of the ceiling is of

carved wood, with the Tokugawa crest in the centre surrounded by phoenixes and chrysanthemums. The opposite ante-chamber has the same number of panels, the subjects of which are eagles executed with much spirit, and a carved and painted ceiling with an angel surrounded by chrysanthemums. The gold paper *gohei* at the back of the oratory, and a circular mirror are the only ornaments left, the Buddhist bells, gongs, sutras, and so forth, having been removed. Two wide steps at the back lead down into the Stone Chamber, so called because paved with stone under the matted wooden floor. The ceiling consists of square panels, with gold dragons on a blue ground. Beyond are the gilt doors of the chapel, which is divided into four apartments not accessible to visitors. The first, called *Heiden*, where the offerings are presented, is a chastely decorated chamber having a coffered ceiling with phoenixes diversely designed, and carved beams and pillars of plain wood. In it stand gilt and silken *gohei* presented by the Emperor.

To reach *Ieyasu's Tomb*, we issue again from the Kara-mon, and pass between the *Goma-dō* and *Kagura-dō* to a door in the E. side of the gallery. Over this door is a carving called the *Nemuri no Neko*, or Sleeping Cat, one of Hidari Jin-gorō's most famous works, though most visitors will be disappointed at its insignificance amidst so much grandeur. From this a moss-grown stone gallery and several steep flights, of about two hundred steps altogether, lead to the tomb on the hill behind. After passing through the *torii* at the top of the last flight, we reach another oratory used only when that below is undergoing repairs. The tomb, shaped like a small pagoda, is a single bronze casting of a light colour, produced, it is said, by the admixture of gold. In front stands a low stone table, bearing an immense

bronze stork with a brass candle in its mouth, an incense-burner of bronze, and a vase with artificial lotus-flowers and leaves in brass. The whole is surrounded by a stone wall surmounted by a balustrade, the entrance being through a bronze gate not open to the public, the roof of which, as well as the gate itself, is a solid casting. Before it sit bronze Koma-inu and Ama-inu.

On leaving the Mausoleum of Ieyasu, we turn to the r. at the bottom of the steps, and pass along the avenue under the wall to the open space through the *torii*, where stands r. the Shintō temple of *Futa-ara no Jinja*, dedicated to the god Ōnamuji.

When Shōdō Shōnin, in A.D. 782, reached the top of Nantai-zan, the tutelary deities of the region appeared to him, and promised to watch over the welfare of human beings and the progress of Buddhism. These were the god Ōnamuji, the goddess Tagori-hime his wife, and their son Ajisuki-taka-hikone. Japan is believed to have been saved on many occasions from the perils of civil war and invasion by the intervention of these divine beings, who are styled the "Three Original Gongen of Nikkō," and local tradition avers that it was owing to the efficacy of the prayers here offered, that the Mongol invaders in the second half of the 13th century were repulsed with such terrible loss. The chief festival of this temple is held on the 17th April.

In the prettily decorated *Honden* behind, various antique objects, such as swords, vestments, lacquer, *maga-tama*, etc., are exhibited.

In one corner of the chapel enclosure stands a bronze lantern called the *Bakemono Tōrō*, presented in 1292.

This lantern owes its name to the tradition that it formerly had the power of taking the form of a demon, and annoying the inhabitants of the locality on dark nights, until a courageous man attacked it, and with his sword gave it a wound which is still visible on the cap.

Turning to the l. and descending, we perceive two red-lacquered buildings (*Futatsu-dō*), standing together and connected by a covered gallery. The smaller is dedicated to Kishi

Bojin and Fugen Bosatsu, the larger to Amida. It is also called *Yoritomo-dō*, because here are preserved the bones of Yoritomo, which were discovered near the site of the Ni-ō-mon gate of Ieyasu's mausoleum about the year 1617. Round the sides of the interior are ranged a number of Buddhist images.

Passing under the gallery connecting these temples and ascending the avenue, we come to the resting-place of *Jigen Daishi*, otherwise called Tenkai Daisōjō, Abbot of Nikkō at the time of Ieyasu's interment. There is the usual mortuary shrine in front; the tomb is a massive stone structure of *stūpa* shape, guarded by life-size stone effigies of the Buddhist gods called collectively Roku-bu-Ten. To the l. up a small flight of steps are the unpretending tombs of the prince-abbots of Nikkō, thirteen in number.

Mausoleum of Iemitsu. The building seen to the r. before we mount the great stone staircase is *Ryūkō-in*, the residence of the priests attached to this temple. The first gate leading towards the mausoleum is a *Ni-ō-mon* containing two pairs of *Ni-ō*, those in the niches of the inner side having been removed hither from the gate of Ieyasu's mausoleum. Under a beautiful structure r., supported by granite pillars, is a massive granite water-basin. The dragon on the ceiling is by Kano Yasunobu. A flight of steps leads to the gate called *Niten-mon*. The niches on the outside contain a red statue of Kōmoku on the l., and on the r. a green one of Jikoku, while the inside niches on the inside are tenanted by the Gods of Wind and Thunder. Three more flights conduct us to the *Yasha-mon*, or Demon Gate, whose niches contain the *Shi-Tennō*. Turning round, we have before us an exquisite view of foliage.

The oratory and chapel of this

mausoleum are less magnificent than those of Ieyasu. The former is crowded with the insignia of Buddhism. Two large horn lanterns pointed out as Korean are evidently Dutch. The *Tomb* is reached by flights of steps up the side of the hill on the r. of the chapel. It is of bronze, and in the same style as that of Ieyasu, but of a darker hue. The gates in front are likewise of bronze, and are covered with large Sanskrit characters in shining brass.

3.—OBJECTS OF MINOR INTEREST.

Besides the mausolea of the Shōguns, there are various objects at Nikkō having a lesser degree of interest. All are within a short distance of the great temples, and may be combined within the limits of a forenoon. One of these is the *Hongū*, a temple dedicated to the Shintō god Ajisuki-taka-hikone, whose name implies that he was mighty with the spade. This temple was built by Shōdō Shōnin in A.D. 808, close to the Buddhist monastery which he had founded. It is reached by ascending the stone steps that face the end of the bridge, and then turning to the right. The small temple, near the three-storied pagoda in the same enclosure, is dedicated to the Horse-headed Kwannon.

About $\frac{1}{4}$ hr. walk from the Hongū up the Inari-kawa valley to the r. of Ieyasu's mausoleum, we come to the *San-no-miya*, a small red chapel surrounded by a stone balustrade. It is believed that women may obtain safe delivery by here offering up pieces of wood, similar in shape to those used in the Japanese game of chess, and partly corresponding in their movements to our rook. Beside it is the *Kaisan-dō*, a red lacquered building 36 ft. square, dedicated to Shōdō Shōnin, the "pioneer of the mountain," as the name implies. Peeping through the grating which forms the window on the E. side, we see an image of

Jizō occupying a lofty position, with the effigy of the saint below, and those of ten disciples ranged r. and l. Behind are the tombs of the saint and three of his disciples. At the base of the rugged and precipitous rock at the back of the Kaisan-dō are some rough Buddhist images, from which the hill takes its name of *Hotoke-iwa*. On the summit of this hill stands the tomb of Ieyasu. Proceeding along the stone-paved avenue we pass a small shrine dedicated to Tenjin. A large stone close to the path on the r., just beyond this, is called the *Te-kake-ishi*, or Hand-touched Stone, said to have been sanctified by the imposition of Kōbō Daishi's hands. Fragments of it are valued as a protection against noxious influences. Further on is a stone bearing a half-effaced inscription, erected over the spot where lies the horse which carried Ieyasu at the decisive battle of Seki-ga-hara, in the year 1600. After the death of the master whom he had borne to victory, the horse was set free in the mountains of Nikkō, and died in 1630. The next object to be noticed is an immense cryptomeria, 7 ft. in diameter a little above the base, called the *Ii-mori no sugi*, from the supposed resemblance to a heap of boiled rice which its pendent branches present. The tree is said to have been planted by a deputation representing 800 Buddhist nuns of the province of Wakasa. Close to the path on the l. is the *Sōmen ga taki*, or Vermicelli Cascade, so called from a fancied likeness to a bowl of that food. Another and prettier name given to it is *Shira-ito*, "White Thread."

A short way beyond stands the temple of *Takino-o*, founded at the beginning of the 9th century, and dedicated to Tagori Hime. The curiosities of this spot—a favourite one for short picnics—are the *Sam-bon Sugi*, three sacred cryptomeria trees enclosed by a palisade; the pool called *Sake no Izumi* from

a tradition that pure *sake* once welled up from it, as water does at the present day; a large stone, the *Ko-dane-ishi*, to which prayers for offspring are offered up by the childless.

A pleasant way back to the Hotels leads by the path (seen on the l. just below Sōmen-ga-taki as we came up the avenue) over the ravine to Futa-ara-jinja. At the top of the ravine there is a small shrine called the *Gyōja-dō*, where iron sandals with strings of twisted iron are hung up by pilgrims who pray for the muscular development of their lower limbs. The path leading up behind the Gyōja-dō is that taken for the ascent of Nyohō-san described on p. 172.

4.—WALKS IN THE NEIGHBOURHOOD.

1. **Ryūgai-yama** is the name of the bluff behind the upper end of the vill. A fine view of the river and surrounding country is obtained from the tea-sheds overlooking the street.

2. **Gamman-ga-fuchi**. About 20 min. walk from the bridge, along the course of the Daiya-gawa, is a deep pool called Gamman-ga-fuchi. A hut has been erected here close to the boiling eddies, opposite to a precipitous rock on which is engraved the Sanskrit word *Hāmmam*. It seems impossible that any one should have been able to get across to perform the work, and so it is ascribed to Kōbō Daishi, who accomplished the feat by throwing his pen at the rock. But there is authority for attributing it to a disciple of Jigen Daishi, only two centuries ago. On the r. bank of the river stand a large number of images of Amida ranged in a long row.

It is asserted that they always count up differently, however often the attempt be made,—a belief bearing a curious resemblance to the superstition which prevailed regarding the Druidical stones in various parts of England. It was supposed that no two persons could number the stones alike, and that nobody could ever find a second counting confirm the first. The largest of these images was some years ago washed down the river by

a flood as far as Imaichi, arriving there in perfect safety. It now stands at the E. end of that town, with its face towards Nikkō.

3. **Hontō Sōmen-ga-taki**, or the Real Vermicelli Cascade, so called to distinguish it from the one mentioned on the previous page, is about $\frac{1}{2}$ hr. walk up the valley nearest to Gamman-ga-fuchi. It consists of a series of three cascades, not large, but very pretty after rain. As we approach the first fall on going up the valley, a small trickle of water coming over the face of the hill is perceived on the l. This streamlet often becomes a clear fall of about 40 ft.

4. **Dainichi-dō**, just beyond Gamman-ga-fuchi, on the opposite side of the river, merits a visit for the sake of its prettily arranged garden. The water rising from a spring in one of the artificial ponds is considered the purest in the neighbourhood of Nikkō.

5. **Toyama**. The nearest eminence from which an extensive view of the plain can be obtained is Toyama, a hill rising up somewhat in the form of a huge animal couchant on the l. bank of the Inarikawa, which flows down by the side of the temples. From the bridge to the top is $\frac{3}{4}$ hr. climb. The last bit of the ascent is steep, but the view forms a sufficient reward. The large mountain on the extreme l. is Keichō-zan, also called Takahara-yama; right opposite is the long ridge of Haguro-yama. Tsukuba's double peak is unmistakable. Turning round we see the whole of the magnificent range formed by Nantai-zan, Ō-Manago, Ko-Manago, Nyohō-zan, and Akanagi.

6. **Kirifuri-no-taki**, or the Mist-Falling Cascade. By taking a wide sweep round the base of Toyama and over undulating country to the S., this cascade may be reached in $1\frac{1}{4}$ hr. A tea-house on the hill above commands a picturesque view of the fall, and from the top of a knoll just beyond the tea-house, a grand view is obtained of the country

towards the E., S., and W. A steep and very rough path leads down to the foot, where the fall is seen to better advantage. The rare fern *Aspidium tripteris* grows by the way-side; it is also found close to the temple of Takino-o.

7. **Makkura-daki**, or Pitch-dark Cascade. On leaving Kirifuri we retrace the path for a few steps, and then follow another to the r. for about 2 m. This path crosses the stream above Kirifuri three times, and then passing over a hill, leads to another stream.

[Just before the first crossing, a path down the stream leads in 2 or 3 min. to a small fall called *Chōji-taki*.]

Here we leave the path and plunge into a thicket, keeping the stream on the r., a short rough climb bringing us to Makkura-daki, a fall of about 60 ft. in height. The best view is obtained from a point a few yards up the hill to the l. The fall shows very prettily through the trees as it is approached, and altogether well repays the toil of reaching it. As the path is easily mistaken, it is advisable to procure a guide, who will also be able to lead one back to Nikkō a different way.

8. **Jakkō** (the site of the temple of Jakkō, and *Nana-taki* cascade). The way lies through the village of Irimachi and turns off at right angles just before descending to a bridge, from which it is 1 hr. walk further to the temple of Jakkō. The edifice that stood here was burnt in 1876, and the splendid avenue of pines and cryptomerias which formed the approach has been ruthlessly cut down. Behind the site of the temples is a cascade, a series of falls of about 100 ft. in height. It goes by various names, one being *Nana-taki*, and must not be confounded with the other falls of the same name mentioned on p. 173.

9. **Jakkō Ichi-no-taki**. Shortly before reaching the base of the hill

on which the temple of Jakkō stands, we cross a bridge over a small stream, where a path leads off r. around the base of the hill. Less than $\frac{1}{2}$ m. up a beautiful ravine, lies the waterfall of Ichino-taki. About half-way up, the stream is again crossed, and a few yards further we gain the first view of the fall. The path thence to the bottom is steep. As the way is very muddy after rain, and only a log bridge spans the stream, this excursion may be found awkward for ladies.

10. **The Deer Park** (*Go Ryōchi*). About half-way to Jakkō from Irimachi, a narrow path turns off r., leading up a small valley in which the Deer Park is situated. Five min. walk takes one to the keeper's house, where the presentation of a visiting card will ensure admission. Within the precincts of the park are two pretty cascades.

11. **Urami-ga-taki**, or Back View Cascade, 50 ft. high, derives its name from the possibility of passing behind and under the fall. The road, practicable for jinrikishas, turns to the r. shortly after crossing an affluent of the Daiya-gawa. It is 1 hr. walk to the tea-houses by the side of a stream, whence the remainder of the way is an easy climb of 5 *chō*. Visitors passing behind the fall and up the ravine on the other side, will be well repaid for their trouble and the inconvenience of a slight wetting from the spray. On reaching the other side of the fall, there is a picturesque view of the rocky basin overhung with trees, of the cascade, and of the deep pool into which it tumbles. The path behind leads in 5 min. to another basin with a small cascade falling into it.—A short cut leads straight up the hill by the side of the tea-shed from Urami into the Jikwan road.

Urami may also be conveniently visited on the way back from Chūzenji, by taking the road which branches off l., a little below Uma-

gaeshi, and by turning to the l. again at Kiyotaki, where a very muddy path leads through the woods for a distance of about 1 *ri* to the tea-houses above-mentioned.

12. **Jikwan-no-taki** (cascade). Crossing the stream by the side of the tea-houses below Urami, a path will be found r. a few steps beyond. It leads up the hill, mostly through a wood for a little over 1 *ri*, the first part of which is rather steep. At top of hill where road divides, take the turning to the r. At Jikwan there is a pretty effect of water falling in a dozen streams over a ledge of rock. The view from the top of the fall down the valley is very fine. About 1 m. below Jikwan, and visible from a small clearing at the edge of the hill on the way up, is another fall call *Jikwan Hatsune*.

13. **The Ascent of Nyohō-zan** is the best of all the mountain climbs near Nikkō. It is a whole day's excursion, and an early start should consequently be made. There are two ways up, either viâ *Nana-taki* ("the Seven Cascades"), or viâ the *Fujimi-tōge*. By the former route, which commands the most extensive views, average walkers will require 5½ hrs., including stoppages, for the ascent, and 3 hrs. for the descent. There is no water on the mountain, except at a spring some 10 min. below the log-hut on the S. side. Snow may be found close to this hut as late as the first days of July. The way for pedestrians lies past the temple of *Futa-ara no Jinja* and a shrine called the *Gyōja-dō*. Here take a narrow track to the l. through the wood, leading, after $\frac{3}{4}$ hr. easy walking with a short climb at the end, to a large stone known as the *Sesshō-seki*, which bears an inscription to notify that killing game is prohibited on these hills. (The best way for horses and *kagos* leads a short distance over the Jakkō road to a zigzag path clearly visible on the hill to the r., and joins the path already mention-

ed at the *Sesshō-seki*.) Right ahead rises a peak called *Akappori*, conspicuous by its precipitous face of red volcanic strata. The path continues up the grassy spur in front. In $1\frac{1}{2}$ hr. from the *Sesshō-seki* we arrive at a ruined hut called *Happu*, and 5 min. later we come to the edge of a precipice overlooking a gigantic chasm, apparently the remains of an ancient crater that has been broken away by water on the S.E. side, where the *Inari-kawa* has its source. From *Akanagi-san* an almost unbroken crater wall extends westward to *Akappori*. This secondary crater appears not to have been very deep, as its present floor, out of which descends one of the seven cascades that supply the *Inari-kawa*, is high above the greater chasm immediately in front of us. A projecting spur divides the upper from the lower crater, and above it on the l. rises a lesser peak named *Shakujō-ga-take*. The falls are viewed from the edge of the precipice; and though they are insignificant, the walk to this point is one of the most delightful in the neighbourhood, affording entrancing views. The excursion as far as *Nana-taki* and back occupies from 5 to 6 hrs. The path hence winds to the l. not far from the edge of the chasm, at first very steeply, and then through the wood to a large hut in $1\frac{3}{4}$ hr. We are now at the foot of the final climb which will occupy not more than $\frac{3}{4}$ hr. more. The summit, on which stands a small shrine dedicated to *Ōnamuji*, is 8,100 ft. high. To the N. it commands a magnificent view over a sea of lower mountains, among which lie the secluded valleys of *Kuriyama-gō*. To the N.E. *Nasuno-yama* is rendered conspicuous by the smoke rising from its crater, and further N. is seen *Bandai-san*. To the E. is *Takahara-yama*, which also has the appearance of a volcano. On the immediate W. of the spectator is *Akakura*, merely a continuation of

Nyohō-zan, then *Ko-Manago*, *Ō-Manago*, and *Nantai-zan*. Between *Akakura* and *Ko-Manago* we look across to *Tarō-zan*. *Senjō-ga-hara* is partly visible, and beyond it the bare volcanic summit of *Shirane*. Further to the S.W. are seen *Asamayama*, *Yatsu-ga-take*, and numerous other peaks probably belonging to the *Hida-Shinshū* range. The upper half of *Fuji* rises S. over the long horizontal line of the *Chichibu* mountains. Away in the plain to the E. and S. are perceived the broad and deep *Kinugawa*, stretches of the *Tonegawa*, the vill. of *Nikkō* with avenues marking the *Nikkō Kaidō* and *Reiheishi Kaidō*, and far away on the horizon, *Tsukuba-san*.

The way by the *Fujimi-tōge* is also beautiful, and offers the advantage that a much further distance may be ridden and less need be walked, as horses go as far as the *torii* at the entrance to the mountain precincts. Leaving *Nikkō*, the path turns r. beside the first tea-house on the r. below *Urami*. For about 4 m. beyond *Urami* it is rough -- a portion to be avoided before nightfall. Thence it leads for several miles through pleasant sylvan scenery, until it enters a forest of weird beauty $1\frac{1}{2}$ m. from the foot of *Nyohō-zan*. The *torii* is reached in 3 hrs., whence the climb by a winding path, mostly under the shade of fine trees, occupies $2\frac{1}{2}$ hrs.

14. ASCENT OF NANTAI-ZAN VIA URAMI.

This is the easiest and pleasantest way of making the ascent, though it is true that some prefer the shorter but steep and rugged path up from *Chūzenji* (see p. 175). Just beyond the tea-houses below *Urami*, the path descends to the l., crosses the stream, and turns at once to the r., climbing up through a wood on emerging from which *Nantai-zan*, *Ō-Manago*, *Nyohō-zan*, and *Akanagi* are seen in front. After $\frac{1}{2}$ hr. walking we get to the dry bed of a river, thence up a grassy valley for

some 20 min. and reach a sign-post where a path to the r. diverges to Nyohō-zan, while the l. branch ascends and gradually winds to the r. Plunging among trees, it follows up a deep, thickly-wooded gully, and at last comes to a *torii* standing in the depression between Nantai-zan and Ō-Manago. Here the path forks, the r. branch passing the spot from which Ō-Manago is ascended and continuing on towards Yumoto, while the l. climbs up to the *Shizu huts* (5,600 ft.), where the back ascent of Nantai-zan commences. Horses may be taken from Nikkō to this place, time 4 hrs. From Shizu to the summit is 2,600 ft. further, occupying about 3 hrs. on foot. The way back by the same route is an easy 5 hrs. walk. Those intending to return to Nikkō instead of descending to Chūzenji, must make a very early start, as the path below Shizu is much broken up, and unsafe after dark.

[Instead of ascending Nantai-zan, one may walk round its base to Chūzenji in about 3½ hrs. The route for some distance follows the path leading from Shizu to Yumoto, and about 1 *ri* after crossing the bed of a stream, diverges to the l., shortly afterwards issuing on the open plain of *Senjō-ga-hara*, from which moment it cannot be missed.]

5. KEGON-NO-TAKI, CHŪZENJI, ASCENT OF NANTAI-ZAN FROM CHŪZENJI. YUMOTO.

One of the principal points of interest near Nikkō is the beautiful lake of Chūzenji. The road is practicable for jinrikishas with two men, not only to the vill. of Chūzenji, 3 *ri* 12 *chō* from Nikkō, but for 2 *ri* 27 *chō* further on to the hot springs of Yumoto. But owing to the steepness of the hill which has to be passed on the way, ladies and persons unable to walk, are recommended to take chairs or

horses. The walk from Nikkō to Chūzenji and back in one day is a favourite excursion. Indeed sturdy pedestrians are able, by making an early start, to do the whole distance to Yumoto and back within the limits of a day; but this is neither advisable nor necessary. Charming at all times, the way from Nikkō to Chūzenji is seen at its best late in May or early in June, when the azalea trees, some of which are from 10 ft. to 25 ft. high, display their red, white, and purple blossoms, and the wistarias too are coming into bloom.

Leaving Nikkō, we follow the Ashio road along the course of the Daiya-gawa as far as *Futamiya* (1½ *ri*), where the road to Chūzenji branches off r. through a wood, still continuing by the river-side. This river, which issues from Lake Chūzenji, is for most of the year a small and quiet stream; but at times it becomes a dangerous torrent carrying away roads and embankments. The ascent is gradual and easy up to the hamlet of *Uma-gaeshi*, where there is a fair inn. Just before reaching this hamlet, the old path from Nikkō, still much used, joins the new road. The road hence for some distance is cut out of the side of the overhanging cliff close by the brawling stream, and owing to landslips is difficult to maintain in order. Formerly the path climbed along the face of the cliff, and was impassable even for horses, whence the name of *Uma-gaeshi* (see p. 143). The scenery between *Uma-gaeshi* and the *Misawa* tea-house at the foot of the actual ascent, 20 min. walk, is wild and picturesque. Leaving the rugged gorge, a winding path leads up to a narrow ridge, where a resting-hut commands a pretty view of two cascades called *Hannya* and *Hōdō*, at the head of the ravine to the r. From this point the ascent to the top, which occupies ¾ hr., is arduous. Pedestrians may advantageously take the short cut which the

old road offers. At the charmingly situated tea-house called *Naka no Chaya* half-way up, the coolies usually make a short halt. On the summit, the road passes through a wood of pines and oaks, many of which are covered with the long trailing moss called *sarugase* (*Lycopodium sieboldi*). A path to the l. leads to a platform commanding a fine view of the cascade of

Kegon-no-taki. The height of this fall is about 250 ft. In the earlier part of the year it is occasionally almost dry; but after the heavy summer rains, it shoots out over the edge of the overhanging precipice in considerable volume. A good view is obtained by descending the side of the precipice to a look-out which has been erected just opposite the fall; still better by going down to the foot. Guide from tea-house, 20 cents. The road onwards soon reaches the shore of the lake, and enters the singularly deserted vill. of

Chūzenji,

This name, written 中禪寺, which smacks of Buddhism, has been officially altered to Chūgūshi, 中宮祠, which is Shintō; but the old name is still currently used.

which is only occupied by pilgrims for a few days in July or August, the period for the ascent of Nantai-zan as a religious exercise varying from year to year according to the old lunar calendar. As many as ten thousand sleep at the vill. during those few days. The houses stand in long rows, containing for the most part two rooms, one above and one below. Fair accommodation can be had at the inns,—Kome-ya and Izumi-ya,—which have pleasant rooms looking out on the lake, and European food can be obtained during the summer months. The temple here is said to have been founded by Shōdō Shōnin, in A.D. 816, after his ascent of Nantai-zan. The space between the bronze *torii* and the temple itself is considered

holy ground, and persons in jinrikishas or *kagos* had better go along the lower road if they object to being required to alight in order to pass through. Close to the temple is the gate of

Nantai-zan, which is closed except during the pilgrim season, when entrance tickets can be purchased for 25 cents. The ascent, occupying about 3 hrs., is extremely steep; but the lovely view from the summit (8,150 ft.) well repays the exertion. The best time to see it is at sunrise; so a very early start should be made with lanterns. On the S.E. lies the plain stretching towards Tōkyō; on the W. rises the lofty cone of Shirane-san; further S. is Kōshin-zan; below lies the marshy basin of Senjō-ga-hara with the stream meandering through it, the blue lake of Chūzenji, a glimpse of Lake Yumoto, and N. of Shirane, the peaks of Tarō-zan, Ō-Manago, Kō-Manago, and Nyohō-zan. Fuji is also visible in clear weather. The ascent can also be made from Yumoto in about 5 hrs. (see p. 177).

Lake Chūzenji lies at the foot of Nantai-zan, being surrounded on the other sides by comparatively low hills covered with trees to their very summit. Its greatest length from E. to W. is estimated at 3 *ri*, its breadth at 1 *ri*. Soundings show the extraordinary depth of 93 fathoms, shallowing down towards Senju and more rapidly towards Kegon. The lake, formerly devoid of life, now abounds with excellent salmon, salmon-trout, *iwana*, and other fish, with which it was stocked between the years 1873 and 1890 by the Japanese Government. The salmon and salmon-trout can only be taken with rod and line, whilst the *iwana*, a species of white trout which never come to the fisherman's bait, are the only fish taken in the nets. The height of Lake Chūzenji above the sea is 4,375 ft. Several small temples, which are visited by the pilgrims, add to the picturesqueness of its shores. The

prettiest are those at Senju near its W. extremity, and one on a promontory near the hamlet of Ase looking towards the sacred islet of *Kozuke-shima* and Nantai-zan.

The road to Yumoto lies for about 1 ri along the N. shore, at the edge of the forest covering the base of Nantai-zan, as far as a promontory called *Shōbu-no-hama*, or *Iwa-gasaki*, to which point boats may be taken.

[At the far end of the lake stands a small shrine close to a brook remarkable for the icy coldness of its water. This is a pleasant spot for a picnic, and is within $\frac{1}{2}$ hr. walk of the *Nishi-no-umi*, a tarn nestling beneath the wooded hills which, at this end, recede from Lake Chūzenji].

Just beyond the promontory, the road turns away from the lake and soon crosses the *Jigoku-no-kawa*, a slender stream which hurries over smooth rocks. Rest and shelter may be had at a hut close by. A little further on, a path branches off r. through the grass to a cave called *Jigoku-no-kama* (Hell's Cauldron) at the base of Nantai-zan. The road ascends slightly after leaving the hut, and a few steps away to the l. bring us to the foot of the *Ryūzu-ga-taki*, or Dragon's Head Cascade, the most curious of all the cascades in this neighbourhood. It consists of a series of small falls rushing over steep black rocks and forming two streams. In order to obtain a full view, the first stream must be crossed. On the l., the second stream plunges down through deep, dark hollows in the rock, and loses itself in hidden windings. The maples at this spot, during the month of October, display the most glorious tints that can be imagined. Beyond this, the road is through a desolate forest which was ravaged by fire some years ago. At length it emerges on the *Senjō-ga-hara*, or Moor of the Battle-field, so

named on account of an engagement that took place here in A.D. 1389 between the partisans of the Ashikaga Shōguns and those of the Southern dynasty of Mikados (see p. 54). An alternative name is *Akanuma-ga-hara*, or Moor of the Red Swamp, derived from the colour of the tall dying sedges in autumn. The irises also are a wonderful sight in July. This wide solitude is bounded on all side by forests, above which rise the peaks of Nantai-zan, Ō-Manago, Ko-Manago, and Tarō-zan. Far away on the l. is a wooded elevation, in the centre of which the cascade of *Yu-no-taki* appears like a silver thread. Above this rises the volcano of Shirane-san, the only bare peak in the vicinity. The road crosses the plain to a point not far from the *Yu-no-taki*, where it begins to rise through a wood of oaks. The bottom of the ascent is 21 *chō* from Yumoto. Half-way through the wood, a path diverges l. to the foot of the cascade, which gushes over a smooth black rock at an angle of 60°, forming a stream that feeds the *Ryūzu-ga-taki*, and finally falls into Lake Chūzenji. Its perpendicular height is just 200 ft. A narrow steep path by its side leads up to the top, some 60 yds. from the shore of *Lake Yumoto*, so called from the hot springs at its further end. This lake, though smaller than Lake Chūzenji, is still more beautiful. The road winds through the wood along the E. side of the lake to the small vill. of

Yumoto, (Inns, Namma-ya, Yamada-ya), 5,000 ft. above the sea. Here the water is partially discoloured by the sulphur springs. There are altogether ten springs, some under cover, others exposed to the open air, all open to the public and frequented by both sexes promiscuously.

A picturesque alternative way back from Chūzenji to Nikkō, available only for pedestrians and taking

about 3 hrs. to *Futami-ya*, is to cross the bridge over the stream issuing from the lake just above Kegon, and follow the path that leads up the opposite hill called *Kobu-ga-hara-tōge*. After reaching the top, $1\frac{1}{4}$ hr. from Chūzenji, a short walk on the level brings one to some huge granite boulders called *Kaga-ishi*, commanding a magnificent view. The path then descends, and in $\frac{1}{2}$ hr. joins the Ashio-Nikkō road, whence, if ordered beforehand, jinrikishas may be availed of for the rest of the way home.

6.—ASCENT OF SHIRANE-SAN. ASCENT OF Ō-MANAGO AND NANTAI-ZAN FROM YUMOTO.

Shirane-san is a volcano 8,800 ft. high, and was active as recently as 1889. The ascent is very rough and steep, and should not be attempted without a guide. For the ascent allow $4\frac{1}{2}$ hrs., for the descent, 3 hrs.; but considerable time is needed for a survey of the top, so that a whole day is none too little for the expedition. There is no water on the mountain side. The first part of the climb is the roughest of all, leading over *Mae-Shirane* (Front Shirane), a ridge which looks as if it had been part of the wall of a crater, and that within comparatively recent times a new and higher cone had been formed inside its W. limb, which had nearly filled up the original crater, leaving only the intervening valley on its E. side, the bottom of which slopes off from the centre N. and S. The N. end contains a tarn of a remarkable green colour. Descending from Mae-Shirane, we cross the old crater floor, and then ascend Shirane proper (*Oku-Shirane*). The cone has a great rent down the side, which is kept on the r. in going up, and a deep crater at the top whose edges are very rotten. From the top, which is honeycombed with other small craters, the view is superb.

The way leading to Ō-Manago takes one first along the Chūzenji

road as far as Senjō-ga-hara, where we turn to the l. close by a favourite cold spring. We then skirt the moor, passing through a thick wood, and after $2\frac{1}{2}$ hrs. from Yumoto, arrive at a shrine containing a stone image of Shōzuka-no-Baba, with a strange medley of ex-votos hanging outside. Shortly afterwards we turn to the l., and in $\frac{1}{2}$ hr. reach the *torii* of Ō-Manago. The distance to the summit is 1 *ri* 8 *chō*, the real ascent beginning at a bronze image of Fudō on a large stone pedestal. Three-quarters of the way up, we come to another bronze image erected in honour of the mountain god of Ontake in Shinsbū; and the last bit of the ascent is over precipitous rocks, where chains are fixed to assist the climber. On the top stands a wooden shrine, with a bronze image behind it, said to be Kunitoko-tachi, the Earth-god. The view is less extensive than that from Nantai-zan. In order to ascend

Nantai-zan from this, the Yumoto side, it is not necessary to go all the way up Ō-Manago, as a path to Nantai diverges r. at the *torii* above-mentioned. In this way Nantai-zan can be ascended with greater ease than from Chūzenji. The whole climb, part of which is stiff and leads over roots of trees, takes from $4\frac{1}{2}$ to 5 hrs.

Japanese pilgrims make the round of the various mountains near Nikkō by ascending first Nyohō-zan and then Ko-Manago, descending to a place called Sabusawa, and ascending Ō-Manago from the back. They sleep at the Shizu hut, climb Tarō-zan in the forenoon, Nantai-zan in the afternoon, and descend to Chūzenji.

ROUTE 15.

FROM NIKKŌ TO IKAO BY THE
VALLEY OF THE WATARASE-GAWA.
[KŌSHIN-ZAN.] [CHŪZENJI TO
ASHIO.]

Itinerary.

NIKKŌ to:—	Ri.	Chō.	M.
Top of pass	3	8	8
ASHIO	3	2	7½
Sōri	2	21	6¼
Gōdo.....	2	12	5¾
Hanawa	1	—	2½
ŌMAMA	3	4	7½
Total	15	11	37¼

From Ōmama to Tōkyō by train in 4½ hrs. Or from Ōmama by train in ¾ hr. to Maebashi, whence see Route 12.

The road from Nikkō to Ōmama over the *Hoso-o Pass*, whose summit is 4,100 ft. above sea level, is very rough, but generally practicable for jinrikishas. Pedestrians may avail themselves of numerous short-cuts on the way up. The Watarase-gawa is reached before entering

Ashio (*Inns*, Izumi-ya, Tsuru-ya). This place, famed for its copper mines, which are the most productive in Japan, lies in a deep valley at an altitude of about 2,300 ft. The *Mines*, of which there are two in the neighbourhood, bear respectively the names of *Ashio* and *Kotaki*, and are about 3 m. from the town. Persons desirous of inspecting the mines should obtain an introduction from the Head Office in Tōkyō.

The ore is found in a matrix of clay, calcite, and quartz, and is almost entirely the pyrite or copper sulphide, although a small quantity of oxide also occurs. The lodes vary from 6 to 20 ft. in width. The most approved modern processes of treating the ore are in use. The electricity for the motors in the Ashio mine is generated by water-power at a station about 1½ m. distant. The average yield is 19 per cent. of metal, and the total annual product of

finished metal from the two mines reaches the remarkable figure of 3,600 tons. A rope-way some 3 miles in length has been constructed over the Ashio Pass for convenience of transport. It consists of a continuous steel-rope, 6 m. long, carried on posts, and revolving on two drums, one at each end. Immense hooks are fastened to the rope by thin copper bands at a distance of about 80 or 100 yds. apart, the ascending line carrying bags of coke or coal, the descending, bars of smelted ore weighing 63 lbs. each. At some points the wire is several hundreds of feet above the ground. A horse tramway now connects Nikkō with the rope-way.

It should be borne in mind that by making an early start from Nikkō over the Hoso-o Pass or from Chūzenji by the path described on p. 180, the Ashio mines may be taken *en route*, and done on the same day. Six miles will thus be saved either way. The Kotaki mines are in another direction, on the way to Kōshin-zan; but it is difficult to combine a visit to the rocks and the mines in one day.

[An extra day at Ashio may well be devoted to visiting the wonderful rocks of **Kōshin-zan**. It is a distance of about 1 m. from Ashio to the cross-roads, where the l. leads to Ōmama, and the r. to Kotaki and Kōshin-zan. From the cross-roads to the mines is approximately 1¾ m., whence to the point called *Bessho*, 4,500 ft., where the rock scenery begins, the distance has been estimated at 6 m. In order to visit the rocks, it is necessary to engage the services of a guide who lives at the hut. The whole round will take about 2½ hrs., and is perfectly safe for all except those who are apt to be troubled with dizziness.

Leaving the hut by the path on the S. side, we commence the round of the rocks, scrambling up and down the steepest places imaginable, traversing deep ravines on rough foot bridges, and crawling round the face of precipices by the aid of

iron chains and foot-steps cut in the solid rock. For such work the *waraji* is of great convenience. A point called *Mi-harashi* commands a magnificent prospect of the dense forest-covered mountains below, and Tsukuba-san in the distant plain. Behind, the eye rests upon the gigantic rockwork, amidst which conifers have perched themselves in inaccessible nooks and crannies. To the various features of the landscape, more or less fanciful names have been given. The most striking are the *San-jū-san-gen*, a mass of precipices dedicated to Kwannon; the *Spring* dedicated to Yakushi, the waters of which are believed to be efficacious in cases of eye disease; the *Kinoko-seki*, or Mushroom Rock, beyond which comes the *Yagura-seki*, supposed to resemble the towers on the walls of a fortress; next the *Urami-gasaki*, or Back View Cascade, which falls from a ledge above in silvery threads. The huge precipice close by is called the *Go-shiki no seki*, or Rock of the Five Colours. The guide points out a rock, the *Men-seki*, in which a remote likeness to a human face may be traced. Above this is the *Go-jū no Tō*, or Five-storied Pagoda, and near it, a small natural arch called the *Ichī no mon*. Creeping through this, the path reaches the *Bonji-seki*, or Sanskrit Character Rocks, next passing the *Raikō-dani*, a deep gully supposed to have some occult relation with the origin of thunder-storms; the *Tōrō-iwa*, or Stone-lantern Rock; the *Fuji-mi-seki*, whence the upper half of Fuji is seen; the *Shishi-seki*, or Lion Rock; the *Ogi-iwaya*, or Fan Cavern; and the *Zō-seki*, or Elephant Rock. Next we come to where

a huge natural bridge, called the *Ama no hashi*, or Bridge of Heaven, used to span the ravine until destroyed by an earthquake in 1824. On the other side is a hole about 6 ft. in diameter, called *Ni no mon*, or Second Gate, where the bridge terminated. Ascending from this point a very narrow crevice by the aid of chains, the path reaches the *Mi-harashi* already mentioned. Then passing behind a precipitous detached rock, called the *Byōbu-iwa* from its resemblance to a screen, we ascend a gorge, and finally reach the *Oku-no-in* (5,450 ft.), where in three caverns are small shrines dedicated to the three Shintō deities Ōnamuji, Saruta-hiko, and Sukuna-bikona. It was the second of these whose worship was originally established on this mountain under the title of Kōshin. On turning the corner just beyond, we see the tops of Nantai-zan and Ō-Manago bearing about N., and descending the hillside, reach the Bessho again in 25 min. from the Oku-no-in. The descent to the huts at the base of the mountain will take nearly 2½ hrs.]

The scenery the whole way along the banks of the *Watarase-gawa* is delightful, and especially between Ashio and Gōdō quite romantic. Occasionally the road actually overhangs the river, which now flows on in a perfectly placid course, while at others it foams and dashes amidst tremendous boulders. After passing

Sōri (Inn, Komatsu-ya), a glade of fine cryptomerias attests the priestly care formerly bestowed on the temple of Tennō. The road then winds up and down the thickly wooded side of the valley, high above the rushing waters of the river to

Godo (*Inn*, Tama-ya), and
Hanawa (*Inn*, Wakamatsu-ya).

After the latter place it becomes less picturesque, leading for most of the way across a cultivated plateau. The vill. seen on the r. bank of the river beyond Hanawa is Mizunuma (*Inn* by *Midori Genki-chi), from which it is possible to ascend *Akagi-san* by a shorter though rougher route than that from Ōgo. Large quantities of *ai* are taken both with the fly and the net in the Watarase-gawa, which is rejoined just above

Ōmama (*Inn*, Tsuru-ya), see p. 160.

[An alternative way from Nikkō to Ashio is viâ Chūzenji, whence over the mountains in about 5 hrs. steady walking by a path impracticable for conveyances of any sort. A boat is taken across the lake from Chūzenji to *Ase-ga-hama*, $\frac{1}{2}$ hr., whence a climb of 8 *chō* leads through a wood to the crest of the *Asegata-tōge*, commanding a beautiful prospect. Tier upon tier rise the forest-clad ridges that close in the valley of the Watarase. The way down the pass lies through narrow valleys between steep and scantily wooded hills, and over rough stones along the torrent bed. About 10 m. from Chūzenji the flourishing mining vill. of *Akakura*, with its copper smelting works, is passed; whence to Ashio some $2\frac{1}{2}$ m. further on, the road, though rough and stony, is practicable for jinrikishas.]

ROUTE 16.

FROM NIKKŌ TO IKAO OVER THE
 KONSEI-TŌGE.

Itinerary.

NIKKŌ:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Chūzenji	3	12	$7\frac{3}{4}$
Yumoto	2	27	$6\frac{3}{4}$
Top of Konsei Pass	1	18	$3\frac{3}{4}$
Higashi Ogawa....	4	18	11
Sukagawa	1	18	$3\frac{3}{4}$
Okkai	2	—	5
Ōhara	1	8	3
Takahira	1	23	4
NUMATA	2	13	$5\frac{3}{4}$
Tanashita	2	15	6
Shibukawa	2	34	$7\frac{1}{2}$
IKAO	2	17	6
Total	28	23	70

On this route an idea is gained of the dense forest that covers so large a portion of the central mountain-range; and the valleys of the Katashina-gawa and Tonegawa, down which most of the latter part of the way leads, are most picturesque. Travellers wishing to return to Tōkyō this way without visiting Ikao can join the railway at Maebashi, 3 *ri* 27 *chō* beyond Shibukawa, the railway journey occupying $3\frac{1}{2}$ hrs. The means of transport for baggage on this route are:—coolies over the Konsei-tōge to Higashi-Ogawa, horses not being taken across the pass; horses to Numata, and thence jinrikisha or *basha*.

To start from Nikkō itself makes an awkward division of the journey. The start should be made from Chūzenji, in which case, sleeping the first night at Higashi Ogawa and the second at Numata, the traveller will reach Ikao on the afternoon of the third day.

The way up the Konsei-tōge is a continued gentle ascent through a forest with an undergrowth of bamboo grass, terminating in a steep climb. From the top of the pass on

looking round, are seen the thickly wooded slopes converging towards the dark waters of Lake Yumoto, behind which looms up in bold relief the massive form of Nantai-san, flanked on the l. by Ō-Manago. To the r. a glimpse is caught of a portion of Lake Chūzenji, while Mount Tsukuba rises in the distant plain beyond. On the Jōshū side the thick foliage intercepts all view, and there is an equal absence of distant prospect during the whole of the long downward walk, neither is there any sign of human habitation in the forest, except a solitary hunter's hut. Even this is deserted during the summer, at which season alone the tourist will think of coming this away, since the road is practically impassable from the end of October to well on in March. The foliage is very fine, and in the higher part of the forest a peculiar effect is produced by a drapery of moss, hanging in gray filaments from the branches of the tall conifers. On nearing *Ogawa-no-Yumoto*, a few huts with thermal springs about 1 *ri* from the vill. of Higashi Ogawa, the path follows a stream flowing down from Shirane-san.

Higashi Ogawa (*Inn*, by Kurata Rinzaburō) is 2,300 ft. above the sea. The Ogawa, from which this vill. takes its name, is a small tributary of the Katashina-gawa, itself an affluent of the Tonegawa.

Leaving Higashi Ogawa, and continuing down the valley of the Ogawa, dotted with many hamlets, we cross over a hill before reaching

Sukagawa in the valley of the Katashina-gawa. From a ridge at the foot of which lie two hamlets with curious names—*Hikage Chidori*, or Shady Chidori, and *Hinata-Chidori*, or Sunny Chidori,—there is a fine view, on looking back, of this valley stretching far away to the N. The two hamlets are situated on opposite sides of the stream, and united by a bridge. Observe the terrace-like formation of the hills at the back of Hikage

Chidori and all the way on to below Numata. Three terraces at least 2 m. long are distinctly marked, each of the lower two being a few hundred yards wide, and the upper one, surmounted by the usual irregular ridge, being from $\frac{1}{2}$ to $\frac{3}{4}$ m. in width. The course of these ridges, which seem to mark the successive positions at different periods of a river bank, is S.W. by N.E. We next reach

Okkai (*Inn*, by Hoshino), near which the river dashes between perpendicular walls of porphyry.

[Opposite Okkai, on the far side of a small affluent of the Katashina-gawa, lies the vill. of *Oyu*. This place may be taken as a starting-point for the climb of *Akagi-san* (see p. 160), the descent being made to Numata on the other side.]

The path now leaves the valley of the Katashina-gawa, and crossing a well-cultivated upland, comes to

Ōhara (*Inn*, Kishi-ya), whence it winds over the hills and up the *Kazusaka-tōge*. The view from this point is superb, including Harunas-san, the Kōshū Koma-ga-take, Yatsu-ga-take, Asama-yama, Yazu-yama, and the Shirane of Kusatsu. At

Takahira, the road becomes level and practicable for jinrikishas.

Numata (*Inn*, Odake-ya) was formerly a castle-town. Soon after passing it we enter the valley of the Tonegawa, where trout-fishing is briskly carried on. A portion of the river is enclosed with stones and fences running out from each bank towards the centre of the stream, where a bamboo platform inclined at an angle of about 15° is fixed upon baskets filled with stones. The water rushes up this platform and leaves the fish at the top. They are then caught, and kept alive in perforated boxes which are placed on the platform. The scenery is very picturesque almost the whole way from Numata to Shibukawa,

the road passing high and rugged cliffs that overhang the Tonegawa. At one point, where the cliff rising sheer from the river allows no room for a pathway, a passage about 50 ft. long has been cut through the solid rock.

[About $1\frac{1}{2}$ m. before reaching Shibukawa, a road diverges l. to Maebashi viâ the villages of *Shiroi* and *Hasseki*, whence a narrow pathway tunnelled through the rock in many places leads along the bank of the Tonegawa to the bridge crossed by the tram from Ikao to Maebashi.]

Shibukawa is a considerable town. Hence to Ikao is, for the most part, a gentle ascent over grassy mountain slopes. For a detailed account of Ikao and Neighbourhood, see Route 12.

ROUTE 17.

TRIPS IN THE PROVINCES OF HITACHI, SHIMŌSA, KAZUSA, AND BŌSHŪ.

1. TŌKYŌ TO TSUKUBA-SAN, KASAMA, AND MITO. 2. TŌKYŌ TO NARITA, KADORI, CHŌSHI, AND KASHIMA.
3. KASHIMA TO MITO. 4. TŌKYŌ TO KISARAZU, KANO-ZAN, NOKO-GIRI - YAMA, AND TATEYAMA.
5. HŌYŌ TO KOMINATO. 6. WAYS BACK FROM KOMINATO.

These four provinces form a natural division of the country, all partaking more or less of the same characteristics of flatness and sandiness. The opinion of geologists is that a great part of this district, whose sands seem to have been washed up by the sea, together with the wide Tōkyō plain which is formed by alluvium washed down from the central mountain-ranges, was submerged in quite recent times, and that only the southern half of the peninsula of Kazusa-Bōshū

stood up out of the waves. This process of rising and drying is still going on. The large lagoons on the lower course of the Tonegawa gradually shrink in size, and the same is true of Tōkyō Bay. From these considerations, it will be inferred that parts of this district are somewhat dreary travelling. Mount Tsukuba (2,880 ft.) in the N., and the S. portion from Kanō-zan downwards, with tuff ranges which, though not exceeding 1,200 ft., seem higher because rising almost directly from the sea, will best repay the tourist's trouble. In the S. more particularly, there are lovely views, as well as a mild winter climate due to the *Kuroshio*, or Japanese Gulf-Stream.

The three provinces of Shimōsa, Kazusa, and Bōshū anciently formed one, under the name *Fusa no Kuni*, said to have been derived from the excellent quality of the hemp grown there. The district was subsequently divided into Upper and Lower, or *Kami tsu Fusa* and *Shimo tsu Fusa*, contracted into *Kazusa* and *Shimōsa*, and part of the former was subsequently constituted into the province of Awa, better known by its Chinese name of Bōshū. "Upper" and "Lower" seem to have been employed to denote the relative proximity of these two provinces to the ancient capital. Kazusa, Bōshū, and the greater part of Shimōsa now constitute the prefecture of Chiba, called after a town situated on the E. shore of Tōkyō Bay. The rest of Shimōsa and Hitachi are included in the prefecture of Ibaraki, of which Mito is the capital.

1.—ASCENT OF TSUKUBA. KASAMA AND MITO.

MITO RAILWAY.

Distance from Tōkyō.	Names of Stations.	Remarks.
	TŌKYŌ (Ueno).	
48 m.	OYAMA Jct.....	{ See Northren Railway, Route 68.
52 $\frac{1}{2}$	Yuki.	
54 $\frac{1}{2}$	Kawashima.	{ Alight for Tsukuba.
58 $\frac{1}{2}$	Shimodate.....	
66 $\frac{1}{2}$	Iwase.	
71	Fukuhara.	
75	Kasama.	
78 $\frac{1}{2}$	Shishido.	
82 $\frac{1}{2}$	Uchihara.	
89 $\frac{1}{2}$	MITO.	

The journey by rail to Shimodate, the station for Tsukuba, occupies a little over 3 hrs. Jinrikishas can

thence be taken to the vill. of Ōshima, near the foot of the mountain, a distance of about 4 *ri* over a level and fairly good road; and although the ascent to the vill. of Tsukuba is 1 hr. rough walking, the whole journey may be accomplished in an afternoon from Tōkyō. There is fair accommodation at

Shimodate (*Inn*, Tomo-ya); but it is best to push on to Tsukuba, where the inns are better. The jinrikisha-men will act as guides as far as the cleanly little vill. of

Tsukuba (*Inn*, *Edo-ya), which lies about half-way up the mountain, and contains numerous houses much frequented by the people of the province of Hitachi. Most of the inns command a fine view of the plain of Tōkyō, stretching away towards Fuji. The ascent of the mountain begins immediately after leaving the vill., the path passing through the grounds of a temple. From this point to the summit of the W. peak, called *Nantai-zan* (Male Mountain), the distance is about 50 *chō*. This is the usual ascent, being less steep than the path up the E. and lower peak, *Nyotai-zan* (Female Mountain). At the summit are numerous shrines, of which the chief is dedicated to Izanagi. Similarly, the temple on Nyotai-zan is dedicated to his consort Izanami. There is a magnificent view of the Tōkyō plain, Fuji, Asama-yama, and the Nikkō range.

The name *Tsukuba* is said to be composed of two Chinese words meaning "built bank;" and the legend is that Izanagi and Izanami constructed the mountain as a bulwark against the waves of the Pacific Ocean, which they had forced to retire to the other side of Kashima, formerly an island in the sea. This tradition is in accordance with the fact, recently verified by geologists, that the E. shores of Japan have been gradually rising during many centuries past. One legend says that Tsukuba is a fragment of the sacred mountain in China called Godai-san, which broke off and flew over to Japan. This is supposed to account for the peculiar plants found on it. But the fact is that no botanical species occur here that are not also found on other Japanese mountains, although the inhabi-

tants of the vicinity, noticing the difference between the floras of the mountain and the plain, might naturally be led to attribute a miraculous origin to the former.

Pines and cryptomerias cover the mountain, and the rocks about the summits are awkward to scramble over, the assistance of an iron chain being necessary in parts. From the W. to the E. peak is an interval of about $\frac{1}{2}$ m. The descent from the latter is 70 *chō*. It passes over and between huge rocks, to which fanciful names have been given, from their supposed resemblance to portions of the human body. The ascent and descent take about 4 hrs.

Leaving Shimodate, the train reaches in 1 hr. the small town of

Kasama (*Inn*, *Itsutsu-ya), standing at the base of a lofty hill whose summit was formerly crowned by the castle of the Daimyō Makino Etchū-no-Kami. The site is easily reached by a path leading from the broad main street of the town. At intervals, traces are still visible of the old stone-faced embankments, of small but deep dry ditches, and of narrow bridges and heavy gateways. At the summit are steep flights of stone steps, and above all is the limited space originally occupied by the Daimyō's palace, round which runs a high earthen embankment. The place is interesting, and gives a good idea of the style of Japanese fortifications where nature rather than art had, raised the defences. The stronghold must, under any circumstances, have been well-nigh impregnable. The *Temple of Inari*, once of high repute, is small in size. It stands on the l. of the main street, the approach being up a narrow alley, through an almost continuous archway of *torii*, placed within a few inches of each other. The wood-carvings in the chapel are beautiful, the human figures being exceptionally well-formed.

There is a jinrikisha road from

Kasama to Mito ($4\frac{1}{2}$ *ri*); but it is not recommended if the train be available. The time by rail is 50 min. As the train approaches Mito, a number of cavities are seen on the l. in the high bluff on which a portion of the town is built. These galleries were hollowed out for the sake of the blocks used in the manufacture of soft-stone furnaces.

Mito (*Inn*, Suzuki-ya, with a branch establishment near the railway station), the principal town of the province of Hitachi and capital of the prefecture of Ibaraki, lies some 3 *ri* inland from the shore of the Pacific Ocean, on rising ground in the midst of a wide plain. The town is in three divisions, the Lower Town, the Upper Town, and the Castle Enclosure which lies between the other two. The castle, where formerly lived the Princes of Mito, is picturesquely situated on the crest of the lofty ground that rises from the plain. The defences consisted of deep trenches on the upper town side, and lofty banks—the edge of the hill, in fact—on the other, with a small moat below. Three large gates and one tower still remain. It is worth walking round the castle and under the beautiful trees within the grounds. The Public Garden on the E. of the upper town, overlooking the large mere of Semba, is also prettily situated.

It was laid out some forty-five years ago by Rekkō, Prince of Mito, as a retreat for himself after handing over the cares of government to his successor.

A good view is obtained from the summer-house in the garden, where men of letters formerly assembled to write verses and practise penmanship. The staple manufactures of Mito are cloth and paper. Tobacco is also made into cigarettes in large quantities, and a considerable export trade is carried on in both salt and fresh-water fish.

The visitor with time to spare may run out by jinrikisha to the

pleasant sea-side vill. of *Ōarai* (*Inn*, Kimpa-rō), $3\frac{1}{2}$ *ri*, a favourite retreat of the Mito folk.

2.—TŌKYŌ TO [CHIBA,] NARITA, [KASAMORI,] KADORI, [CHŌSHI,] AND KASHIMA.

Itinerary.

TŌKYŌ to :—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Ichikawa	3	25	9
Yawata		29	2
Funabashi.....	1	12	$3\frac{1}{4}$
Ōwada	2	28	$6\frac{3}{4}$
Usui	2	—	5
SAKURA	1	13	$3\frac{1}{4}$
Shusui	1	3	$2\frac{1}{2}$
NARITA	2	9	$5\frac{1}{2}$
Inō	3	15	$8\frac{1}{4}$
Sawara	2	26	$6\frac{3}{4}$
Kadori		28	2
Tsunomiya		18	$1\frac{1}{4}$
(<i>Ōfunatsu boat</i>)			
KASHIMA	—	18	—
CHŌSHI (boat) ..	10	15	$25\frac{1}{2}$
Total	33	5	81

Omnibuses ply between Ryōgoku-bashi (Tōkyō) and Chiba, leaving either place several times daily. A small steamer also runs daily, making the passage in $3\frac{1}{2}$ hrs. An omnibus leaves Ryōgoku-bashi at 7 a.m. daily for Narita; but jinrikishas, which are procurable at the omnibus office at fixed rates, are to be preferred. In any case the omnibus would have to be left in order to visit the shrine of Sakura Sōgorō, which is off the main road to Narita, but approachable by jinrikisha. The road is nearly level the whole way, a remark applicable to this route in general. The *Ichikawa ferry* (*Inn*, Musashi-ya on the far side) over the Yedogawa marks the Treaty Limit at this point. Half a mile to the l., on the l. bank of the river, lies the bluff of *Kōnodai* described on p. 121.

Yawata (*Inn*, Nakamura-ya) takes its name from a temple standing on the l. side of the village street. The buildings are poor; but by

the side of the chapel is a remarkable *ichō* tree, the trunk of which, about 10 ft. in diameter, has the appearance of being formed of some 40 or 50 trees of different sizes, growing together like a huge faggot. A little further r. is a small grove of bamboos and *keyaki*-trees to which the villagers attribute peculiar powers.

Tradition avers that Kōmon, the second Prince of Mito, having been bold enough to venture within, was thrown to the ground by some supernatural agency. Fearing to offend the spirit of the grove, the villagers have always remained ignorant of its mysteries, and have therefore given it the name of *Yawata Shirazu*, or "Yawata Knows-not."

Funabashi (*Inn*, Ebi-ya) is a large town, a little way inland from Tōkyō Bay.

This place is celebrated as having been the rendezvous of the village chiefs who, in 1644, headed by the famous Sakura Sōgorō, proceeded to Yedo to protest against the tyranny of the lord of Sakura. Even to protest was in those days a capital offence, acquiescence in all the mandates of his superiors being an inferior's sole and sufficient duty. Not Sōgorō only was put to death: his wife was crucified with him, and their three children decapitated before their eyes. One, a child of seven, was butchered as he was eating the sweetmeats thrown to him by the compassionate spectators. This pathetic story is graphically told in Vol. II. of Mitford's *Tales of Old Japan*.

[The carriage road, $4\frac{1}{2}$ *ri*, to Chiba (*Inns* Kano-ya, Umematsu-ya), capital of the prefecture of the same name, diverges r. at the end of the main street of Funabashi. This prefecture ranks next to Yezo in the abundance of its marine products, the district of Kujukuri to the S. of Cape Inuboe affording the richest field. Three miles before reaching the city, at the fishing hamlet of *Inage*, is a bathing establishment called Kaiki-kwan, where it may be pleasanter to stop than at Chiba. At Inai, just outside Chiba, and the succeeding vills. along the coast, a considerable manu-

facture of starch from the sweet potato, is carried on. A good 3 m. walk from Chiba is to the ancient *Temple of Daiganji*, standing in a pine forest where thousands of cormorants roost and build their nests. There is a finely graded road from Chiba to Sakura and Narita through pleasant country. The total distance to Narita is about 8 *ri*; but this may be shortened by taking the branch road which diverges at the hamlet of *Doi*, and rejoins in 1 hr. the main road to Narita at the town of Shusui.]

After Funabashi, the road traverses an upland country where some of the best rice in Japan is grown; it then passes over the wide undulating moor of Narashino, where the troops forming the Tōkyō garrison are occasionally reviewed. On the l. are seen some barracks for their accommodation. The locality is believed to be haunted by the magic foxes and badgers that play so important a part in Japanese folk-lore. A little beyond

Ōwada (*Inns*, Masu-ya, Nakamura-ya), the narrow canal which brings the Imba lagoon into communication with Tōkyō Bay is crossed.

Usui (*Inn*, Ōta-ya) is a good-sized posting-station on the S. shore of the lagoon.

Sakura (*Inn*, Kome-ya) is a garrison town. At an angle of the road l., before reaching the town and just within view of the castle site, is the old execution-ground, where the farmer Sōgorō and his family suffered death in 1645. A large memorial-stone now marks the spot. The road passes through the lower town by the side of the moat, and rises into the upper town.

The castle was formerly the residence of the chief of the Hotta family, which furnished many statesmen to the *Gorōjū*,

or Chief Council of the Tokugawa Shōguns. Its site is now occupied by barracks.

A short distance beyond

Shusni (*Inn, Kome-ya*), a road diverges l. for about 1 *ri* to a shrine erected in *Kōzu-mura* to the memory of Sakura Sōgorō. The buildings are all the outcome of modern piety, plain and substantial, but adorned with carvings of average merit. Charms bearing the name and pictures of the martyred peasant with his wife and children sell in large numbers. Close by on the r. is Sōgorō's grave, where incense is kept perpetually burning. It is not necessary to retrace one's steps, as the road from Sōgorō's shrine continues on until it rejoins the main road again close to Narita.

Narita (*Inns, Ebi-ya, Wakamatsu-ya*) is famed for its great *Temple of Fudō*, to which pilgrimages are made from all parts of the country. The wood-carvings adorning it are specially noteworthy.

The full name of this holy place is *Narita-san Shingo Shinshōji*, i.e. "the Divinely Protected Temple of Recent Victory on Mount Narita." The story of its origin is as follows:—

At the time of the foundation of the Buddhist faith, an Indian sculptor named Bishukatsuma carved a wonder-working image of the god Fudō (see pp. 41-2), which image, after the lapse of many centuries, was sent to China, where it passed into the hands of a holy priest named Keikwa Ajari. When the great Japanese saint, Kōbō Daishi, visited China in A.D. 804, to seek instruction in Buddhist mysteries, this priest it was who became his teacher; and when teacher and disciple were about to part, each was warned in a dream that the miraculous image was destined for Japan, and accordingly Kōbō Daishi brought it home with him and enshrined it in a temple on mount Takao near Kyōto, together with attendant figures of Seitaka Dōji and Kongara Dōji which he carved with his own hand. Now it happened that about a century and a half later, a revolution broke out. Masakado, a courtier of high birth, taking offence at the refusal to appoint him on the staff of an embassy about to start for China, rebelled against the legitimate sovereign, Shujaku Tennō. Retiring to his native province of Shimōsa, he sacrilegiously assumed the title of Mikado, built him-

self a capital in which the place-names round about Kyōto were plagiarised, established a mimic Court, and having made himself master of several provinces in Eastern Japan, prepared to march upon Kyōto. The legitimate Mikado, thereupon, not content with despatching against the rebel such valiant loyal warriors as Fujiwara-no-Tadabumi, Taira-no-Sadamori, and Tawara Tōda Hidesato, applied to the priests for supernatural assistance. It was found that no god was so powerful as Fudō, and no image of him so miraculous as that which Kōbō Daishi had brought over. Accordingly Kwanchō Daisōjō, a celebrated archbishop of those days, who was also a scion of the Imperial family, was commissioned to carry the image to the seat of war and exorcise the enemy. The archbishop embarked at Naniwa (now the city of Osaka), and soon landed on the coast of Eastern Japan, whence he proceeded inland, and, having set up the miraculous image on a rock near the rebel's capital, performed before it for three weeks the *Goma* ceremony, that is, prayers and incantations recited while a fire is kept burning on the altar. The result was the total defeat and death of Masakado in the year 940, the triumph of the loyalists, and preparations on the part of the archbishop to return home, when lo and behold! the image waxed heavy as a rock, and utterly refused to move! As usual, a dream served to explain matters. The god Fudō appeared, and declared his intention of remaining where he was, to bless and civilise Eastern Japan. Accordingly the grateful Mikado granted funds for the construction of a temple on a grand scale; and as local circumstances forbade remaining on the exact spot where the image had at first been set up, lots were drawn by thirty-three villages in the surrounding country-side, and the lot fell on Narita. Time brought further changes, and the present site—the hill known as Myōken-zan—was built on only in 1704. Probably the great popularity of the Narita shrine dates from about that period. In any case, the then recent founding of the new capital, Yedo, in the near neighbourhood had furnished it with a large number of potential pilgrims; and for some reason otherwise inexplicable, actors and other public entertainers, who flourish most in great cities, have long been its most ardent votaries. Many repairs and additions have been made during the present century, the great Ni-ō gate dating from 1831, and the Midō from 1856. Of the many relics preserved in the treasure-house of Narita, the most highly valued is the *Amakuni no hōken*, a sword said to have been forged by Amakuni, the first of all Japanese smiths, for the Emperor Mommu (A.D. 683—697), who prized it equally with his crown regalia. After the suppression of Masakado's rebellion,

this sword was presented to the god Fudō by the then Emperor Shujaku, in grateful acknowledgment of that deity's assistance. One touch of it is believed to cure insane persons and those possessed of foxes. It would seem, however, to be now never shown. A festival takes place on the 28th of each month.

The temple stands on the side of a hill in a fine grove of cryptomerias and other trees. It is approached from the inns by a paved avenue lined with stone lanterns. To the r. of the *Tamagaki* (stone wall), is a well where pilgrims perform the ceremony of washing with cold water. Close by is the *Danjiki-dō*, where devotees retire to fast during a whole week, the only refreshment permitted to them being the use of the cold bath. Formerly the period was three weeks.

Tradition says that this practice was instituted about the middle of the 16th century by the saint Dōyō, who passed a hundred days in religious exercises. At last his prayers were answered by a vision of the god, who offered him the choice of a sharp or a blunt sword to swallow. The saint chose the sharp one, which the god thrust down his throat, causing the blood to flow freely. On awakening he found his intellectual powers immensely increased, and felt no traces of the wound. Nevertheless, priests' robes dyed with the blood shed on this occasion are preserved among the treasures of the temple.

In a building to the r. of the *Danjiki-dō*, worshippers may often be seen seated in a circle, handing round one to another a huge rosary to which a bunch of horse-hair is attached, and chanting the invocation *Namu Amida Butsu*. Opposite is the *Onna Danjiki-dō*, reserved for females. Both buildings have ex-votos over the entrance.

To the l. of the entrance, a shrine called the *Daishi-dō* dedicated to Kōbō Daishi contains an image of that saint, besides fine carvings of dragons. The other buildings on the l. are residences of the priests. The *Ni-ō-mon* is a massive structure of *keyaki* wood, ornamented with carvings by Gotō Kisaburō. Under the architrave are eight groups representing Chi-

nese children at play, and sages probably intended for the "Seven Sages of the Bamboo Grove," whose attributes are chess, music, drawing, and calligraphy. At the r. end are groups of young cock-fighters, and the child delivered from the tall water-jar by his sharp-witted companion Shiba Onkō, who breaks a hole in it with a stone to let the water escape. In front r. is a sage writing an inscription, l. a sage playing on the harp. On the l. side are children playing, and a group the central figure of which dances to the music of flageolet and drum. At the back are groups of checker-players and of sages inspecting a picture.

On either side of the steps leading up from this gate to the *Hondō*, or Main Temple, the prettily arranged rockwork crowded with ex-votos in bronze and stone has a peculiarly bizarre and pleasing effect.

Ascending the steps, the first thing that strikes the eye is the huge receptacle for money-offerings. Above it is a large panel with carvings of phoenixes gorgeously coloured, and on the r. and l. of this are coloured panels of peacocks, also in relief. This is the only colouring about the building, the rest of the exterior being of unpainted *keyaki*. The two sides and the back are decorated with eight splendid panels, each 9 ft. by 4 ft., representing groups of the *Go-hyaku Rakan* in low relief, with an immense variety of incident and portraiture. They were carved by Matsumoto Ryōzan. On the huge doors that close the sliding windows of this part of the building, are beautiful carvings of the *Twenty-four Paragons of Filial Piety*, each panel (2½ ft. by 2 ft.) containing two subjects, by Shimamura Shumbyō.

The dragon and angels on the ceiling, and the bold sketches of the *Jū-roku Rakan* behind the main altar are by Kano Kazunobu, a painter of the present century.

In the *Naijin*, or Holy of Holies, is the sacred black image of Fudō (often called Dainichi, with whom, it will be remembered, Fudō is identified), hardly visible in the dim light. Among the rockery behind are 36 small bronze figures; in the centre at the top is Fudō in a cave, and higher up on the r. the saint En-no-Shōkaku. The grotesque figures popularly called *Daira-botchi* in the gables, which bear the ends of the ridge-pole, are excellent expressions of the effort to support a heavy burden. Round the building, under the architrave, are groups of fabulous animals. The three-storied pagoda is a beautiful example of this architectural form, finely decorated and painted. The black groups on the four sides represent the Sixteen Rakan, the work of Shimamura Entetsu. The bell-tower opposite is also well worth a few minutes' inspection. Close by on the r. is a handsome library (*Kyōdō*), containing a highly decorated revolving octagonal box borne on the shoulders of parti-coloured demons. Note the peculiar coffered ceiling painted with kaleidoscopic patterns. In the ex-voto Hall (*Ema-dō*) to the l. of the Library, are pictures of Fudō helping suppliants; also a huge rosary, the string of which is a cable made of human hair, and various other gifts. The two large anchors thickly encrusted with barnacles were found by fishermen near Shirahama, off the coast of Bōshū. A flight of steps leads up to another platform, where stands a large red chapel called the *Kōmyō-dō*, or Hall of Resplendent Light. Another ex-voto shed l. contains a large variety of interesting offerings, where charms and pictures of all kinds may be purchased.

[Nearly 17 *ri* S. of Narita, stands the noted temple of **Kasamori** dedicated to the Goddess Kwanon. The ordinary pilgrim route is from the vill. of *Hamano* on

the E. shore of Tōkyō Bay, whence it is a distance of about 7 *ri*. The itinerary from Narita is as follows:—

NARITA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Shibayama ..	4	—	9 $\frac{3}{4}$
Naruto	3	18	8 $\frac{1}{2}$
Tōgane	1	27	4 $\frac{1}{4}$
Ōami	1	16	3 $\frac{3}{4}$
Honnō	1	19	3 $\frac{3}{4}$
Mobara	1	24	4
Chōnan	2	—	5
KASAMORI ..	1	—	2 $\frac{1}{2}$

Total 16 32 41 $\frac{1}{4}$

The temple is built on a platform which rests on the point of an irregular conical rock some 50 ft. in height, the edges being supported by stout wooden scaffolding, and is reached by three flights of stairs. A country road connects Kasamori with *Kominato* on the Pacific coast, distant about 11 *ri*. For Kominato see p. 193.]

Travellers wishing to proceed by water instead of road, can catch the river steamers at *Senda* (fair accommodation), a distance of some 6 *ri* from Narita.

The road from Narita lies chiefly over moorland to

Kadori, also called **Sawara** (*Inn*, Ukishima-ya, besides many others crowding the entrance to the splendid grove of trees in which the temple stands).

This temple is dedicated to Futsu-nushi or Iwai-nushi, a deified warrior of the mythical period, whose symbol is a sword. The date of its foundation is unknown, but may be placed a good deal earlier than the 5th century. The present building was erected at the beginning of the 17th century, and restored in A.D. 1700. It is said that, as late as the beginning of the 17th century, the waters of the Tonegawa came right up to the base of the hill on which the temple stands, and that all the corn and rice-fields between it and Tsunomiya have been reclaimed since that period.

The temple is in the mediæval style of Shintō architecture, with a

heavy roof of thick shingling, and is painted red. R. and l. of the oratory steps, a mirror and a sword, emblematic of the two sexes, are suspended in bags of brocade on branches of the sacred *ma-sakaki* tree. Black lacquered doors close the entrance of the chapel. From the back of the grove is a fine view of the plain to the N., intersected by the Tonegawa and the lagoons. Tsukuba is visible to the l. on a clear day. Kashima lies out of sight behind a wooded hill on the r.

At *Tsunomiya* small steamers may be availed of to *Ofunatsu* on the Kita-ura Lagoon, whence by jinrikisha to

Kashima (numerous inns), one of the greatest places of pilgrimage in E. Japan.

The name *Ka-shima* means "Deer Island;" but the district is an island no longer. It consists of a sandy spit, 13 *ri* by 1 *ri*, separating the sea from the Kita-ura lagoon, and ending at the mouth of the Tonegawa, opposite the town of Chōshi. The deer used to wander freely through the groves round the temple, but they have now been almost exterminated. A broad avenue leads to the temple, which is situated in a grove of fine cryptomerias. It consists of an oratory and chapel connected by a short corridor in the usual mediæval style.

The principal deity here worshipped is *Take-mika-zuchi*. This god was one of those sent down from heaven to Japan, to prepare the advent of the line of earthly sovereigns known afterwards as *Mikados*. The temple is usually said to have been founded in the "Age of the Gods," and certainly dates from the pre-historic epoch. From the most ancient times it was the practice here, as at Ise, to rebuild not only the main temple, but also all the inferior ones surrounding it, every twenty years; but about the beginning of the 9th century, for reasons of economy, the rule became confined to the principal building.

The temple faces N. But the box containing the sword which is the embodiment of the god faces East, i.e., towards the Pacific Ocean. A narrow path behind the temple conducs to a small enclosure contain-

ing the celebrated *Kaname-ishi*, or "Pivot Stone," supposed to be a pillar whose foundation is at the centre of the earth. According to one tradition, it was sanctified by the local god taking his seat on it directly after his descent from heaven. Another account is that under this place lies confined the gigantic fish called *namazu*, whose contortions are the cause of earthquakes, and that the stone acts as some restraint on the creature's movements. Mitsukuni, the second Prince of Mito, is said to have dug for six days round it without finding the lower end. About 1 m. from the temple is a stretch of moorland called *Takama-no-hara*, literally, the Plain of High Heaven, where the gods are supposed to have assembled in days of old, and where stone arrow-heads are still often found.

[River steamers ply from *Ōfunatsu* to *Chōshi* (Inns, **Dai-shin*, *Komai-yasu*), a large town at the mouth of the Tonegawa, which here contracts, and rolls between sharp rocks into the sea.

The chief occupation of the inhabitants is fishing. Immense quantities of *iwashi*, a fish resembling the pilchard but smaller, are caught here and all along the coast. They are boiled in huge cauldrons to obtain the oil, which is used for lamps; and the residue, dried in the sun, is sent inland for manure.

The whole coast called *Ku-jū-ku-ri no hama*, stretching S. from Chōshi, is flat, sandy, and uninteresting.]

3. KASHIMA TO MITO.

This is a distance of 16½ *ri* (40 m.), half of which is traversed by boat to *Hokoda* at the N. end of the Kita-ura Lagoon, and half by jinrikisha along a sandy road. The accommodation is everywhere poor.

4. KANO-ZAN, NOKOGIRI-YAMA, AND
TATEYAMA.

Small steamers from Tōkyō (Reigan-jima, see p. 88) stop at *Sakurai* for Kano-zan, making the passage in 3 hrs. Uncomfortable as these boats are, the monotonous coast road from Tōkyō cannot be recommended as an alternative. Kano-zan can indeed be reached, and the sea passage reduced to 45 min. by taking the steamer from Uraga to Kanaya; (see next page) but there is always some uncertainty about the boats' calling at the intermediate ports.

Itinerary.

SAKURAI to:—	Ri.	Chō.	M.
Kano-zan.....	4	—	9 $\frac{3}{4}$
Tenjin-yama (Mina- to)	3	—	7 $\frac{1}{2}$
Take-ga-oka	34	2 $\frac{1}{4}$	
Kanaya	1	31	4 $\frac{1}{2}$
Motona	1	8	3
Kachiyama	1	—	2 $\frac{1}{2}$
Hōjō	4	14	10 $\frac{3}{4}$
TATEYAMA	13	1	
<hr/>			
Total	16	28	41

Sakurai (*Inn*, Kadomatsu-ya) is a vill. 23 *chō* from the port of **Kisarazu** (*Inns*, Fushimi, Torikai), where the road to Kano-zan branches off from the coast, first ascending a pretty valley, and then crossing a low range of hills to the hamlet of Hokisaku. A short way on, the Koito-gawa is crossed, and the road, winding through the fields, reaches the foot of Kano-zan, up to which point it is practicable for jinrikishas. The ascent takes about $\frac{3}{4}$ hr.

The mountain of Kano-zan (also pronounced Kanō-zan), which rises to a height of 1,260 ft. on the borders of the provinces of Kazusa and Bōshū, is a conspicuous object in the view across Tōkyō Bay, and itself commands a magnificent prospect. It is sufficiently elevated above the plain to escape the damp air which renders Tōkyō so unhealthy in summer, and though not high enough to have a temperature markedly below that of the surrounding lowlands, is visited by fresh sea-breezes that render it an agreeable resort during the hot months.

Kano-zan (*Inns*, Marushichi, Yūyū-kwan), a village of about 100 houses, stands on the top of the mountain. It is divided into an upper and lower street, the upper street running E. and W., and the lower N. and S. Between them, surrounded by a thick grove of cryptomerias and other conifers, stands a large but decaying temple dedicated to Yakushi, and erected in 1708. The inns are situated in the upper street facing W., and command a superb prospect:—below, the blue waters of Tōkyō Bay, beyond which rises Fuji; to the l. the Hakone range; to the r. the Ōyama and Tanzawa ranges; and further N. the Nikkō mountains, Akagisan, and Tsukuba. Even more comprehensive is the view from the hill just below the inns, used as one of the principal trigonometrical survey stations of Japan. One of the prettiest walks at Kano-zan is to a waterfall, 1 m. from the vill. The way there leads from a corner in the upper street where there is a school-house just opposite the temple of Yakushi, and descends in a S. direction along the l. side of a thickly wooded valley. The foot-path to the fall is not the first one reached (which leads to a small shrine dedicated to Tenjin), but is about $\frac{1}{2}$ m. further on. The volume of water, 35 ft. in height, is small; but the basin into which it falls is curious, having rocks on either side coming together like the bows of an ironclad.

A 10 min. walk affording a view unique in its way is as follows:—

Passing through the lower street of Kano-zan towards the N., we reach l. a flight of 218 stone steps, at the top of which stands a small Shintō shrine. This is the highest point of the mountain; but being overgrown with tall trees, the summit commands no view. Opposite the steps on the r., a short path leads to the brow of the hill, whence there is a fine prospect towards the E. and N. The side of the moun-

tain here slopes away very abruptly; and below, as far as the eye can reach, lie low but sharp ridges covered with brushwood, intersecting and meeting so as to form a multitude of tiny valleys, in most of which rice is cultivated. The view from this point has therefore received the name of *Ku-jū-ku Tani*, or the Ninety-nine Valleys.

The descent from the vill. of Kano-zan to *Sakurai* (not to be confounded with the vill. of the same name near Kisarazu) leads over sandy hills recently afforested with pines, and thence down the valley of the Minato-gawa by a good road to

Tenjin-yama or *Minato (Inn, *Suiryō-kwan)*. This prettily situated place contains a few *sake* breweries and soy manufactories, the produce of which is shipped in junks to Tōkyō; but the population consists chiefly of fisher-folk. A smooth sandy beach with a W. aspect stretches $1\frac{1}{2}$ m. along the shore to the N., affording excellent bathing. About 1 mile off rises *Myōken-yama*, which commands a fine view. Ascending from the Minato-gawa and following along some low cliffs, the road passes through a lofty tunnel hewn in the solid rock, just beyond *Take-ga-oka (Inn, Matsu-ya)*. At *Hagyū* (noinn) the local wonder is a small cavern containing a well, called *Kogane-ido*, or the Golden Well, on account of a golden scum that rises on its surface. This effect is due to the fluorescent property of the water; but the simple country folk hang the usual emblems of worship about the cavern. More tunnelling characterises the road from *Hagyū* to

Kanaya (Inn, Kaji-ya), a poor place where steamers, however, call to land passengers for *Tenjin-yama* and *Kano-zan*. It possesses a curious relic of antiquity, known by the name of *Kanaya Daimyōjin*, which is kept shrouded from public gaze in a chamber

in the rock immediately behind a small, dilapidated Shintō shrine. It is a disc of iron, between 4 and 5 ft. in diameter and some 3 in. thick, split into two unequal parts.

Local tradition says that it was discovered in the bay some six centuries ago by the fishermen of the village, then consisting of eighteen families, but that its weight was so great as to render unavailing their united efforts to bring it ashore. They therefore implored it to divide itself in two, promising that they would then land it, and worship it as their patron deity. After passing all night in anxious expectation, they found that their petition had been heard; and fishing up the two pieces, they placed them in the rock chamber, where the split disc has remained enshrined ever since.

Instead of continuing along the coast to *Motona*, $1\frac{1}{2}$ m. from *Kanaya*, whence the usual ascent of *Nokogiri-yama* is made, the path on the N. side may be taken, a steep climb of 45 min. through some interesting stone quarries. This mountain takes its name, which means "Saw Mountain," from the serrated ridge of peaks that follow each other in regular gradation from the highest on the E. down to the sea-shore. Round the promontory thus formed, passes the ordinary road to *Motona*. Scattered over the S. side of the mountain are the remains of a set of stone images of the *Five Hundred Rakan*, many of them now headless or otherwise mutilated. Besides these, there is a shrine hewn out of the living rock, in the centre of which is a stone effigy of the person to whose initiative the carving of the other five hundred images was due. The view from the point called *Mi-harashi*, 850 ft. above the sea, is lovely. Westward rises the perfect form of *Fuji* above the low coast of *Sagami*, while to the S. a succession of bays and promontories marks the W. coast of *Bōshū*. First comes the vill. of *Yoshihama*, bent at an obtuse angle along the sea-shore, and beyond it the cape under which nestles the little town of *Kachiyama*. To the E. are the

higher peaks of Nokogiri-yama, and in front a mass of lesser hills intervening between the ridge and the valley of the Minato-gawa. The lighthouse on Kwannon-saki is a prominent landmark bearing N. W. by N.

Motona (*Inn*, Masu-ya) is almost continuous with *Hota*. The road follows the bay in which these places lie, and then cutting across a tiny peninsula, passes outside

Kachiyama (*Inn*, Nakajin), formerly the castle-town of a small Daimyō, where it strikes up into the hills. The large pond at the head of the valley serves for purposes of irrigation. The road then descends in 5 min. to *Ichibu* (*Inn*, Hashiba), a clean vill. not far from the shore, enclosed in pretty hedgerows that remind one of England. Behind *Ichibu* rise two conspicuous hills, *Nibuyama* and *Tomiya*, the one a grassy summit, the other a sharp peak covered with trees. *Tomiya* possesses a temple dedicated to Kwannon. Passing through a long tunnel—250 yards—we gradually drop to *Nago* (*Inn*, Yamada-ya) on *Tateyama* Bay, where a good view may be had from a temple dedicated to the Thousand-Handed Kwannon, situated on a slight eminence at the end of the street. Shortly before reaching *Hōjō*, it is worth glancing in at the *Temple of Hachiman*, standing in a grove 200 yds. to the l. of the way. The porch has some good modern carvings, and a coffered ceiling containing seventy-two compartments with a dragon carved in relief, the design in each compartment being different. Within is another coffered ceiling, decorated with paintings of birds and flowers.

Hōjō (*Inn*, *Kimura-ya, outside the town, conveniently situated for the steamers; Yoshino-an, in the town), though given in the itinerary as 13 *chō* from *Tateyama*, is practically continuous with the latter, the two places being separated only

by a small stream. Travellers are recommended to stay at *Hōjō*.

A pleasant excursion may be made from *Hōjō* across the neck of the peninsula to the hot-springs of *Chikura* (*Inn*, Watanabe) on the Pacific Coast. The distance is 3 *ri* by a good jinrikisha road.

Tateyama (*Inn*, Matsuoka) commands an incomparable view of Fuji across *Tōkyō* Bay. Nowhere else does the mountain seem to rise to so great a height, completely dominating the Ōyama and Amagi ranges which extend r. and l., while on either hand the shores of the bay stretch round to form a fitting frame for this lovely picture. A steamer leaves *Tateyama* daily for *Tōkyō* at about 10 a.m., calling at several places along the coast, and reaches *Tōkyō* in 7 hrs. under favourable circumstances. Another leaves about noon, calling at *Uraga*.

5.—Hōjō TO KOMINATO.

Itinerary.

Hōjō to :—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Matsuda	3	25	9
Wada	1	18	3 $\frac{3}{4}$
Emi	1	7	3
Kamogawa	2	31	7
Amatsu	1	26	4 $\frac{1}{4}$
KOMINATO (Minato-mura)		3	2 $\frac{3}{4}$
Total	12	2	29 $\frac{1}{2}$

The distance separating *Hōjō* from *Matsuda* on the Pacific is a short cut across the tiny province of Awa at its narrowest part, and is available for jinrikishas. From

Matsuda (*Inn*, Abura-ya), the road follows the coast.

Emi (*Inn*, Hashimoto-ya) is a place of some size, standing in what for this part of the country appears a wide valley, about 1 square mile in extent.

Kamogawa (*Inn*, Yoshida-ya) stands at the mouth of a small river, the *Kamogawa*, whence the

road leads through a pine-wood and over a sandy shore to *Amatsu*. A steep promontory has to be climbed before descending again to the sea at

Kominato, also called *Minato-mura* (Inn, Kadokuma). This village, though so remote and difficult of access—for it is hemmed in on all sides between the mountains and the sea—is famous throughout Japan as the birthplace of the great Buddhist saint, Nichiren.

According to some, the original site of the temple founded by Nichiren himself on the very spot which gave him birth, is now under a stretch of sea called *Tai-no-ura*, said to be the resort of numbers of *tai* fish, which are held sacred by the fishermen. Another tradition is, that from the day of the saint's birth until he was seven days old, two of these fish five feet long used daily to appear in the pond in his father's garden, whence the spot, since covered by the waves, took its name of "*Tai Bay*." In any case, there is only just sufficient space between the sea and the steep hills behind for the row of houses forming the double village of Kominato and Uchi-ura.

The temple raised to the memory of Nichiren is called *Tanjōji*, or the Temple of the Birth. On the l. after entering the outer gate, is a small square building over the well which nominally supplied the water used to wash the infant saint,—nominally only, because the original spot was overwhelmed by a tidal wave in 1498. We next pass through a huge gate, to the Main Temple, an unpainted wooden building 72 ft. square inside, built in 1846. The porch has some excellent carvings of tortoises and lions' heads, and the birds in the brackets of the transverse beams are good. The interior is very simple, its only decoration being four large panels carved with dragons, and a coffered ceiling with the Mikado's crest painted in each compartment. On the altar stands a handsome black and gold shrine containing a life-like image of the saint, who is represented as reading from a richly gilt

scroll containing a portion of the *Hoke-kyō*. The doors of the shrine are kept closed except during service, when they are thrown open in order that worshippers may gaze upon Nichiren's countenance.

Two and a half *ri* from Kominato, and $1\frac{1}{2}$ *ri* to the N. of Amatsu, stands the vill. of *Kiyosumi*, celebrated for its temple dedicated to Kokuzō Bosatsu. Kiyosumi lies about 1,000 ft. above the sea, and being free from mosquitoes owing to the dryness of the tuff of which the hills consist, is much frequented during the summer months by Japanese desiring to escape the damp heat of Tōkyō. The way leads through pine woods, which cover the mountains as far as the eye can reach. The temple contains some good carvings of Buddhist deities.

6.—WAYS BACK FROM KOMINATO.

Of ways back from Kominato, the most picturesque is that viâ Kiyosumi and Kururi to Kisarazu (see p. 190), whence steamer. Leading partly over hills clad with fine forest trees and partly through narrow ravines, this route yields in beauty and variety to no other in the peninsula. Guides familiar with the landmarks are able to save much of the distance by short cuts. The best accommodation will be found at *Kururi*, formerly the castle-town of a small Daimyō. From here Kano-zan can easily be reached. Jinrikishas are available between Kururi and Kisarazu. The following is the itinerary:—

KOMINATO to:—	Ri.	Chō.	M.
Kiyosumi	2	16	6
Kuradama.....	3	13	$8\frac{1}{4}$
Hirooka.....	2	7	$5\frac{1}{2}$
Kururi	1	32	$4\frac{1}{2}$
Mari	2	20	$6\frac{1}{4}$
Yokota	1	8	3
KISARAZU	2	29	$6\frac{3}{4}$
Total	16	17	$40\frac{1}{4}$

Those wishing to regain the steamer at Tateyama, but not caring to return from Kominato the way they came, may follow the coast road right round the peninsula. This road diverges from the route already given at the village of Matsuda. The complete itinerary is as follows:—

KOMINATO to:—	Ri.	Chō.	M.
Matsuda	8	13	20½
Shirako	1	5	2¼
Asaina	—	33	2¼
Shirahama	2	27	5¾
Mera	1	34	4¾
Sunosaki	2	27	5¾
TATEYAMA	3	6	7¾
<hr/>			
Total	21	1	51¼

The road is mostly sandy and heavy for jinrikishas. The best accommodation is at *Matsuda*, the hot springs of *Chikura* near *Asaina*, mentioned on p. 192, and at *Shirahama*, the latter vill. standing at the extreme S. point of the peninsula, where a direct road, some 9 *ri* in length, cuts across to Tateyama, affording fine views. Here, on the low headland of Nojima, stands a fine lighthouse, the light of which is visible for 20 m. This place enjoys a much warmer climate than other parts of the province. Luxuriant beds of jonquils and other flowers abound near the sea-shore, and fill the air with their fragrance at Christmas-time. Before *Mera*, a choice presents itself of going along the beach or of passing over the hills by a slightly circuitous route. The fishing boats of Mera put out in large numbers during the season to catch bonitos round Vries Island and others of the chain extending S. towards Hachijō. The scenery from Mera onwards is very pretty.

ROUTE 18.

THE SHIOBARA DISTRICT.

NISHI NASUNO. FURUMACHI. ASCENT OF KEICHŌ-ZAN. NASUNO-YAMA.

Nishi Nasuno (Inn, Kawashima-ya) is reached by the Northern Railway from Tōkyō in 4½ hrs. (see Route 68). This place is an outcome of railway enterprise; so too is the redemption of a large extent of the moorland which here stretches on all sides, the soil having been found well-adapted to fruit cultivation. *Nishi Nasuno* is also the nearest station to the favourite hot-springs of Shiobara, a place formerly out of the beaten track. Railway communication has, however, brought it within easy reach of Tōkyō, and it is now much frequented by all classes of Japanese. The itinerary of the good jinrikisha road from the station is as follows.

NISHI NASUNO to:—

	Ri.	Chō.	M.
Sekiya	3	—	7¼
Owami	1	18	3½
Fukuwata		24	1¾
Shiogama		13	1
FURUMACHI....		8	½
<hr/>			
Total	5	27	14

As far as *Sekiya*, at the foot of the mountain, the road is perfectly level and goes in a straight line across the plain, which is covered with dwarf chestnut-trees,—a part of the journey apt to be very trying in summer, owing to the total absence of shade. Pheasants and other game are plentiful in the plain, while in the Shiobara mountains bears are still occasionally shot by the peasant hunters. After leaving *Sekiya*, the road follows the course of the Hōkigawa as it wends its way through deeply wooded ravines to the plain. At various points glorious views are afforded of the river below, while a number of cascades lend variety to

the scene. At the place where the valley narrows until it seems little more than a gorge, the road becomes highly picturesque. Every summer it suffers severely from the heavy rains; but a staff of men is generally in readiness to effect repairs, so that jinrikishas can always pass. The *Owami springs*, with a hut or two, are seen from the roadway, at the bottom of an almost precipitous descent. They are in the bed of the river, and are used only by the poorest class of visitors.

Fukuwata (Inn, *Shōfuro, and others) is, next to Furumachi, the most popular bathing resort in the Shiobara district, and will probably be preferred by foreigners. At the entrance to the hamlet of *Shiogama*, a stone has been erected to the memory of the famous courtesan, Takao, who was born near this spot

[Here a bridge crosses the river, leading to the hot-springs of *Shionoyu* (Inn, Myōga-ya), 16 *chō*, situated in the bed of an affluent of the Hōkigawa. The road to these springs is practicable for jinrikishas, and commodious inns have been built on the mountain side close by.]

Furumachi (Inns, Fūsen-rō, Kome-ya, Aizu-ya) lies on the r. bank of the river, and is the principal vill. in the district. It is shut in by mountains, rising in beautifully wooded peaks, one above another around it. Although situated at no great height (1,750 ft.), Furumachi is cooler than many places at higher altitudes, and suffers less from mosquitoes and other insect pests. Visitors would do well to take provisions with them, as the local native fare lacks variety.

The whole Shiobara district is dotted with thermal springs. The water at Furumachi is moderate in temperature and mostly free from mineral deposit; the other springs are somewhat saline. A

favourite midday resort for visitors at Furumachi is *Sumaki* or *Takinoyu* (9 *chō*), in a hollow of the hills, with a decent inn. Here the water is led in pipes from a spring just above the inn, and a hot douche can be taken. The temple of *Myō-onji*, a plain thatched structure in the vill., is of little interest. The only relic in the possession of the priests—and it is an odd relic in a place of worship—is a piece of the wardrobe of the frail beauty above-mentioned.

A pleasant excursion may be made to **Arayu**, lit. "the Violent Spring," 2 *ri* from Furumachi. The path leads directly behind the Kome-ya Inn at the head of the vill., and over the hills in sharp zigzags. The views on the way are amongst the finest in this vicinity.

[Near the top of the pass, on the l., is a tarn called *Onuma*. A smaller, called *Konuma*, situated in a deeper hollow, is not visible from the road. A path follows the upper edge of these tarns down to the Shionoyu springs, and, with pretty glimpses of the valleys, also makes a good walk from Furumachi.]

Arayu, a cluster of mediocre inns, lies on the side of a hill rendered barren by the sulphurous water that bubbles forth in several spots, and gives the place a very desolate aspect. It lies on a mountain road to Nikkō frequently taken by pedestrians, the distances being approximately as follows:—

Arayu to :—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Fujiwara	5	—	12 $\frac{1}{2}$
Ōkuwa	3	—	7 $\frac{1}{2}$
Imaichi	1	15	3 $\frac{3}{4}$
Total	9	15	23

Thence train to Nikkō in $\frac{1}{4}$ hr. The accommodation *en route* is poor.

Arayu is the best starting-point for the ascent of **Keichō-zan**, $3\frac{1}{2}$ *ri*, one of the peaks of *Takahara-yama* (5,880 ft.), the highest mountain of the range separating the province of Shimotsuke from Iwashiro. The walk is somewhat rough and monotonous for about 1 hr., all view being shut out by woods and low ridges on both sides until the bed of the Akagawa is reached, where the ascent of the *Takahara-tōge* begins. From the top of the pass to the small lake of *Benten-ga-ike* is a distance of 1 *ri*, and to the summit a steep climb of 20 *chō* more. The view from the summit is very extensive, embracing *Fuji*, *Nantai-zan*, *Gwassan*, *Iide-san*, *Bandai-san*, and numerous minor peaks. The shrine on *Keichō-zan* is dedicated to *Saruta-hiko*, and the usual time of pilgrimage is spring. Those wishing to make the ascent from *Furumachi* in one day must start early. An alternative is to take it on the way to *Nikkō*.

Nasuno-yama can be reached in one day from *Nishi Nasuno*. *Jinrikishas* are taken to the hot-springs of *Itamura* at the foot of the mountain, where there are several good inns. *Nasuno-yama* has a fortress-like aspect when seen from the S. Its side is honeycombed with hundreds of solfataras.

Near *Itamura* is the *Sesshō-seki*, or Death-Stone, famous in a legend which has been dramatised as one of the *Nō*, or Lyric Dramas, of mediæval Japanese literature. The story is that a Buddhist priest, *Gennō* by name, who while journeying across the desolate moor of *Nasu*, pauses to rest beneath this rock. A spirit forthwith appears and warns him that, by remaining in that place, he is risking his life, for that not men only, but even birds and beasts perish if they do but touch it. The spirit and the chorus then recount to him in verse how once upon a time there lived a maiden, as learned and accomplished as she was surpassingly beautiful, whom the Emperor *Toba-no-In* took to himself as his favourite concubine, and for her sake neglected all the affairs of state. At last one evening, on the occasion of a banquet at the Palace, the lights suddenly went out, and from the girl's body there darted forth a supernatural coruscation that illumined the

whole scene, while the Mikado himself was struck down by disease. On the representations of the court magician, *Abe-no-Yasunari*, the vile witch—for the pretended beauty was evidently nothing better than a witch—was driven from the Imperial presence, and flew away through the air to the moor of *Nasu*, where she resumed her original shape, that of a fox. In the second act of the play, the spirit appearing again, confesses to the good priest that itself is none other than the wraith of the witch whose story has just been told, and relates furthermore how, after escaping from the Palace, she was hunted by dogs over the moor of *Nasu*,—the origin, as the chorus obligingly stops to explain, of the Japanese sport of *inu ou mono*, or “dog-hunting.” The priest then exorcises the evil spirit by means of Buddhist incantations. But his exorcism seems not to have been permanently effectual, if, as is asserted, poisonous exhalations still issue from the Death-Stone thrice every day. The stone itself is of insignificant size, but is still regarded by the peasantry with superstitious dread.

ROUTE 19.

BANDAI-SAN.

Train by the Northern Railway from *Tōkyō* (*Ueno* station) to *Motomiya* in 8 hrs. Whole trip, 4 days.

Motomiya (*Inns*, *Sakai-ya*, *Mito-ya*), itself an unattractive town, is the best place from which to reach the volcano of *Bandai-san*, noted for its terrific eruption on the morning of the 15th July, 1888. The itinerary to the town of *Inawashiro*, situated at the foot of the mountain, is as follows:—

MOTOMIYA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Atami.....	4	—	9 $\frac{1}{2}$
Yamagata.....	2	—	5
INAWASHIRO ..	4	—	9 $\frac{1}{2}$
. Total	10	—	24 $\frac{1}{2}$

Leaving *Motomiya* by *jinrikisha* in the morning, one reaches *Inawashiro* early in the afternoon. The road as far as *Atami* (fair accommodation) is flat and pretty

good. Here we join the road from Kōriyama station, which is 1 *ri* longer than that from Moto-miya. From Atami to Yamagata, a vill. on the shores of Lake Inawashiro, the road becomes hilly and the scenery more varied. A part of the way lies by the side of a canal, which has been constructed for purposes of irrigation. As one approaches the cascade formed by the water of the canal falling over a cliff, it will be found advisable to go on foot up the narrow path, steep as it is, rather than follow the windings of the main road in jinrikisha. From

Yamagata (*Inn*, Kashima-ya), small steamers cross the lake to *Tonokuchi*, the nearest point to Wakamatsu, the capital of the province (see Route 21). *Lake Inawashiro* is a large sheet of water measuring about 4 *ri* in every direction, and almost surrounded by a succession of thickly wooded hills, above which, on the N. shore, rises the sharp summit of Bandai-san. This lake is not a true crater lake, as has been supposed, but is probably a depression formed by evisceration of the ground, resulting from the copious outpourings of volcanic matter in its vicinity. Its principal feeder, the river Nagase, the upper course of which was entirely stopped by the *débris* swept down during the eruption of 1888, again became the main source of supply after the formation of Lake Hibara by the eruption. It is plentifully stocked with salmon-trout and other fish. The road follows the shores of the lake until the N. end is reached, whence it leads over a wide cultivated area to

Inawashiro (*Inn*, Shio-ya), a dull country town lying on the S. E. base of Bandai-san. From here the ascent of the mountain and the circuit of the devastated district may most conveniently be made.

Bandai-san (6,000 ft.) is the name usually given to a group of

peaks consisting of Ō-Bandai, Ko-Bandai (destroyed), Kushi-ga-mine, and Akahani-yama, surrounding an elevated plain called Numa-no-taira. This group, standing on the N. side of Lake Inawashiro, forms a very conspicuous object in the landscape. When seen from the town of Wakamatsu, on the S. W. side, it appears as a single pointed peak. Ō-Bandai, or Great Bandai, is the most prominent of the peaks. Numa-no-taira is supposed to be the remains of the original crater, and the peaks mentioned are probably parts of the wall that encircled it. Within it were several small lakes or pools, as its name implies. It was also covered with dense forests, which were destroyed in the last eruption.

"On the morning of July 15th, 1888, the weather in the Bandai district was fine, there being scarcely a cloud; and a gentle breeze was blowing from the W.N.W. Soon after 7 o'clock, curious rumbling noises were heard, which the people thought to be the sound of distant thunder. At about half-past 7, there occurred a tolerably severe earthquake, which lasted more than 20 seconds. This was followed soon after by a most violent shaking of the ground. At 7.45, while the ground was still heaving, the eruption of Ko-Bandai-san took place. A dense column of steam and dust shot into the air, making a tremendous noise. Explosions followed one after another, in all to the number of 15 or 20, the steam on each occasion except the last being described as having attained a height above the peaks about equivalent to that of Ō-Bandai as seen from Inawashiro, that is to say, some 1,280 metres, or 4,200 ft. The last explosion, however, is said to have projected its discharge almost horizontally towards the valley on the N. The main eruptions lasted for a minute or more, and were accompanied by thundering sounds which, though rapidly lessening in intensity, continued for nearly two hours. Meanwhile the dust and steam rapidly ascended, and spread into a great cloud like an open umbrella in shape, at a height equal to at least three or four times that of Ō-Bandai. At the immediate foot of the mountain there was a rain of hot scalding ashes, accompanied by pitchy darkness. A little later, the darkness was still great, and a smart shower of rain fell, lasting for about five minutes. The rain was quite warm. While darkness as aforesaid still shrouded the region, a mighty avalanche of earth and rock

rushed at terrific speed down the mountain slopes, buried the Nagase valley with its villages and people, and devastated an area of more than 70 square kilometres, or 27 square miles."—(Abridged from an account published by Professors Sekiya and Kikuchi.)

The total number of lives lost in this great cataclysm was 461. Four hamlets were completely buried along with their inhabitants and cattle, and seven villages were partially destroyed. Whole forests were levelled by the shock, and rivers were blocked up by the ejected mud and rocks.

The ascent to the site of the explosion begins by following the road to Wakamatsu either in jinrikisha or on foot, for 1 *ri*. A path then turns sharp r. over the grassy moor skirting Ō-Bandai and for a considerable distance is a gradual climb. When the higher and thickly wooded part of the mountain is reached, the ascent becomes much steeper. Looking backwards, fine views of the extensive plain in which Wakamatsu is situated are obtained at various points. A walk of about 3½ hrs. should bring one to the crest of a spur on the W. side of the mountain, where the scene of destruction bursts upon the eye with bewildering suddenness. A hut,—the *Yamanaka Onsen* hut, half of which was overwhelmed by the eruption, the inmates of the eastern room being killed and those in the kitchen to the West being untouched—stands just under the ridge on the further side. Leaving the hut on the l., and following round the side of the spur, we reach a hollow from which steam still issues. A stiff scramble up the face of this spur leads to the brink of the main abyss, from which the sight is one of the most weird and impressive to be seen anywhere in the world. From the Yamanaka hut it is possible to make the circuit of the Bandai group. A path passes over the sea of mud and rocks in the direct line of eruption, till the hill shutting out the valley of the Nagase-gawa is encountered. Crossing this and walking over the site of the annihilated hamlet of Kawa-

kami, we next come, 3 m. further down the valley, to the hamlet of *Nagasaka*, whose inhabitants, in endeavouring to escape to the hills opposite, were overwhelmed by the sea of mud. At the vill. of *Mine*, less than ¾ m. from Inawashiro, a deflected portion of the muddy stream was arrested, and may be seen piled up several feet thick. Great changes have since taken place in the appearance of the devastated area, through the effects of erosion upon the rugged masses of rock and mud left by the catastrophe. The dammed-up waters of the Nagase-gawa now form a large lake, 8 miles long and from 1 m. to 2 m. broad.

The circuit of the mountain as here described occupies a day, but leaves little time for investigation of any kind. Local guides are always procurable and, it may be added, indispensable. Horses may also be procured for the greater part of the ascent.

ROUTE 20.

FROM INAWASHIRO TO YONEZAWA
via BANDAI-SAN AND THE HIBARA-TÔGE.

Itinerary.

INAWASHIRO to:— *Ri. Chō. M.*

Yamanaka Onsen			
hut	3	—	7½
Nagamine	3	—	7½
Hibara	2	6	5½
Top of Pass.....	2	—	5
Tsunagi	1	20	3¾
YONEZAWA.....	4	—	9¾
Total	15	26	38½

This trip occupies 2 days.

Jinrikishas can only be taken for 1½ *ri* in the Yonezawa plain. From Inawashiro to Hibara, luggage must be sent round via Shiokawa and Oshio,—to Shiokawa 6 *ri* by jinriki-

sha or packhorse, from Shiokawa to Hibara $5\frac{1}{2}$ *ri* by packhorse only, in all $11\frac{1}{2}$ *ri*.

For the ascent of Bandai-san, see previous page. From the Yamanaka Onsen hut, it is possible to proceed north over the site of the cataclysm to Hibara, which lies at the further end of the newly formed lake. The way leads down for nearly 2 *ri* to the shore of the lake, then ascends l. a hill on the top of which the devastated district is suddenly abandoned for a grand forest, then down, and along the lake, with the skeletons of the trees still sticking up out of the water, to Nagamine, 1 *ri* more. Here a boat can at times be got to Hibara; otherwise 1 *ri* by the shore, and 1 *ri* 6 *chō* over the *Kurobe-tōge* to

Hibara (*Inn*, Matsumoto), a village left half-in half-out of the water by the formation of the new lake. Across the lake, 15 *chō* on the way up the *Hibara-tōge*, are some Silver Refining Works, from which it is 1 *ri* to a tea-house, and 20 *chō* more to the top of the pass through a superb forest. Thence 10 *chō* down to a tea-house, and 1 *ri* 10 *chō* more to

Tsunagi (*Inn*, Aizu-ya), a mountain village. From here the way leads over two low passes, from the first of which there is a fine view of Asahi-dake and Gwassan.

Yonezawa (see Route 68).

ROUTE 21.

FROM INAWASHIRO OR WAKAMATSU
TO NIKKŌ BY THE VALLEY OF
THE KINUGAWA.

This route, lying amongst some of the finest river scenery in Eastern Japan, is recommended to those who wish to diverge from the beaten tracks. A feeling somewhat unsympathetic towards the foreigner may be found to exist in the district of Aizu, but this will

not interfere with his comfort. The police readily afford any assistance required in procuring accommodation, that at Ikari being the best. The trip will occupy 3 days from Wakamatsu. Jinrikishas can be taken as far as the *Sannō-ya Inn*, $1\frac{1}{2}$ *ri* beyond Itozawa at the foot of the *Sannō-tōge*; they are not impracticable over the pass, but riding or walking is to be preferred. The distance from Inawashiro to Wakamatsu by the new road via Tonokuchi, said to be 8 *ri*, is probably an exaggeration.

Itinerary.

WAKAMATSU to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kami Miyori.....	2	35	$7\frac{1}{4}$
Top of Funako-tōge	1	20	$3\frac{3}{4}$
Onumazaki	1	21	$3\frac{3}{4}$
Yagoshima	2	11	$5\frac{3}{4}$
Tajima	3	16	$8\frac{1}{2}$
Itozawa	2	21	$6\frac{1}{4}$
Naka Miyori.....	5	20	$13\frac{1}{2}$
Ikari	2	5	$5\frac{1}{4}$
Takahara	1	26	$4\frac{1}{4}$
Fujiwara	2	3	5
Takatoku	1	13	$3\frac{1}{4}$
IMAICHI	3	16	$8\frac{1}{2}$

Total 30 27 75

The road from Inawashiro along the lake affords charming views. It passes over a small col before descending to

Tonokuchi, from whence there is an excellently graded road into Wakamatsu. This makes a short day, but enables the following days to be better divided by sleeping at Tajima and Ikari.

Wakamatsu (*Inns*, *Shimizu-ya, Minato-ya), formerly the castle-town of the Prince of Aizu, is situated nearly in the centre of a great oval plain of from 10 to 12 *ri* in its longest diameter, constituting what is properly called the Aizu country. The plain is fertile, cultivated with rice, and watered by many streams that descend from

the surrounding mountains and unite to form Lake Inawashiro.

The Aizu clan specially distinguished itself fighting on the Shōgun's side during the civil war of 1868,—indeed, their enemies termed them “the root of the rebellion.” Though their cause was a losing one, their gallantry is none the less remembered. Even lads of fourteen and fifteen years followed their fathers to the field.

The Daimyō's castle—the last to stand out for the vanquished Shōgun—stood on a hill, a short distance from the town; but it has been razed to the ground. With the exception of some fine old trees, dilapidated gateways, and ruins of moats, nothing remains to attest the former glory of the place. Wakamatsu is a convenient point from which to make the ascent of Bandai-san, described in Route 19. A pleasant walk can be taken to *Higashi Oyama (Inn, Shin-taki)*, a village of tea-houses 1 *ri* to the S. E. of the town, situated in a deep ravine through which flows a stream of considerable volume, and much frequented on account of its hot springs. The waters, which gush out of the rocks on the r. bank of the stream, have neither taste nor smell. Their temperature varies from 122° to 131° F.

After traversing a southern extension of the plain, the *Funako-tōge* is encountered, for which two men are indispensable to each jinrikisha. On the other side, the road skirts the Tsuruma-gawa, which at intervals cuts its way through a small gully, while the hills have been tunnelled in several places.

Tajima (Inn, Wakamatsu-ya) is prettily situated in a plain protected by hills on all sides. The chief productions of the neighbourhood are hemp and ginseng. The *Sannō-tōge* is of inconsiderable height. The descent on the Shimotsuke side leads into the valley of the Kinugawa, along which, between the villages of

Ikari and Fujiwara, lies the prettiest part of the route—de-

lightful river scenery as far as *Takahara*. The road descends a ravine, and in many parts actually overhangs the river, resting on logs which project from the rock and are supported by uprights. The hot-springs opposite *Takahara*, of which the villagers speak, scarcely deserve a visit. From Fujiwara the country becomes more open, and at *Takatoku* the mountains are left behind. The road hence leads over high cultivated upland to *Imaichi*, a station on the Utsunomiya-Nikō Railway (see p. 161).

ROUTE 22.

FROM NIIGATA TO WAKAMATSU.

Itinerary.

NIIGATA to:—	Ri.	Chō.	M.
Kameda	3	13	8½
Yasuda	5	28	14
Komatsu	3	11	8
Iwaya (Mikawa) ..	2	4	5½
Tsugawa	2	18	6
Torii	3	6	7½
Nozawa	4	10	10½
Bange	4	34	12
WAKAMATSU ..	3	7	7½
Total	32	23	79½

For *Niigata*, see Rte. 25.

This trip, practicable for jinrikishas, though over rough and mountainous country, may be made in 2½ days. One *ri* is saved by taking boat on the Shinano-gawa from *Niigata* to *Kameda*. The first night's halt should be made at *Komatsu (Inn, Komatsu-ya)*.

[At *Tsugawa*, the *Agano-gawa* is often resorted to by those taking this route in the inverse direction. *Niigata* can thus be reached in one day from *Tsu-*

gawa; but if the current is slack, a halt must be made somewhere for the night. The boats are about 45 ft. long by 6 ft. broad, and are propelled by one man sculling at the stern, and another pulling a short-bladed oar worked in a loop of wistaria at the bow. For about 12 m. the river, hemmed in by lofty cliffs, studded with rocks visible and sunken, making several abrupt turns, and shallowing in many places, hurries the boat swiftly along. The rapids, however, are on a small scale and anything but formidable.]

That part of the route lying between Iwaya and Nozawa will be found the stiffest, but the most picturesque. The road passes along the side of a ridge above the rapid Agano-gawa, with fine grey cliffs on its further side, and commands excellent views of the abrupt precipices of Iide-san and Myōjintake on the S.W. There is fair accommodation at

Nozawa (*Inn*, Hotei-ya). Leaving Bange (several inns), the road enters the cultivated plain in which lies

Wakamatsu (see p. 199).

ROUTE 23.

FROM NIIGATA TO IKAO BY THE MIKUNI-TÔGE.

The first 17 *ri*, a day's journey, is by steamer up the Shinano-gawa to Nagaoka (*Inn*, Tsuruga-ya), a large town, whence 3 *ri* by jinrikisha to Myōken, beyond which mostly on foot or pack-horse. It is a pity that the first part of this route should be flat and uninteresting, seeing how beautiful is all the rest from Seki onwards, where the pass is approached.

Itinerary.

MYŌKEN to:—	Ri.	Chō.	M.
Kawaguchi	3	14	8 $\frac{1}{4}$
Urasa	4	18	11
Muikamachi	3	14	8 $\frac{1}{4}$
Shiozawa		31	2
Seki	1	32	4 $\frac{1}{2}$
Yuzawa	1	17	3 $\frac{1}{2}$
Mitsumata	2	5	5 $\frac{1}{4}$
Futai	2	18	6
Asakai	2	5	5 $\frac{1}{4}$
Nagai	3	14	8 $\frac{1}{4}$
Saru-ga-kyō		22	1 $\frac{1}{2}$
Fuse	1	31	4 $\frac{1}{2}$
Nakayama	2	31	7
IKAO	5	—	12 $\frac{1}{4}$
Total	36	—	87 $\frac{3}{4}$

Some of these distances are approximate only.

Urasa has a good inn called *Chōjijia*, and the vill. of *Shiozawa* also affords fair accommodation. From *Seki*, the road crosses a cliff overhanging the stream, and quits the dull valley hitherto followed for very pretty country. There are but indifferent inns at *Yuzawa*, where the ascent of the Mikuni Pass begins. Properly speaking, four passes are included under this general name, the first being the *Shibahara-tōge*, 2,135 ft. above the sea. Descending to the bank of the *Kiyotsu-gawa*, we arrive at the vill. of *Mitsumata* (several inns), and mount again to reach the top of the *Nakano-tōge*, 2,800 ft., amidst lovely views of river, forest, and mountain. We now go down 150 ft. and up to a height of 3,200 ft., whence far below is descried the vill. of *Futai* (*Inns*, Tsū-un Kwaisha, and others). Ascending easily from *Futai*, a short descent leads to *Asakai* (several inns), which stands at a height of 2,820 ft. in the midst of gentle slopes crowned by densely wooded summits.

Here comes the ascent of the *Mikuni Pass* properly so called, 4,100 ft. above the sea, whence are seen *Akagi-san*, *Futago-yama*, and *Kwan-non-dake* to the S., and on the N. the

long ridge of Naeba-san. *Nagai* stands in a picturesque gorge. A spur of the hills is crossed on the way to **Saru-ga-kyō**, where there are hot-springs and good accommodation, such as cannot be found at *Fuse*. The scenery beyond this latter place is magnificent, the way leading through a precipitous gorge to the top of the *Kirigakubo-tōge*, 2,700 ft., at whose far side nestles the hamlet of *Nakayama*. The path now rises by a gentle gradient over the moorland stretching between *Komochi-zan* l., and *Onokoyama* r., to the *Nakayama-tōge*, 2,170 ft., and comes in full view of the *Haruna* mountains, with *Ikao* perched far up above the valley, on the flank of *Kwannon-dake*.

The regular path descends l. through *Yokobori* and *Shibukawa* towards *Maebashi*, while our track diverges r., crossing the *Azuma-gawa* by ferry and ascending over open country to *Ikao*.

ROUTE 24.

FROM KōRIYAMA THROUGH THE PROVINCE OF IWAKI TO TAIRA AND MITO.

Though the province of *Iwaki* is not generally considered attractive, the following itinerary is given for the benefit of such as may desire to traverse it.

Starting from *Kōriyama*, 7 hrs. from *Tōkyō* on the Northern Railway, the road leads through *Miharu* to *Taira* on the Pacific Coast, and then diverges S. to *Mito* in the province of *Hitachi*, 5 hrs. from *Tōkyō* by rail. Time, 4 or 5 days.

Inn at *Miharu*, *Ōmi-ya*.

„ „ *Ono-niimachi*, *Kiku-ya*.

„ „ *Taira*, *Sumiyoshi*.

„ „ *Kamioka*, *Tōkai-rō*.

„ „ *Sukegawa*, *Ebi-ya*.

Itinerary.

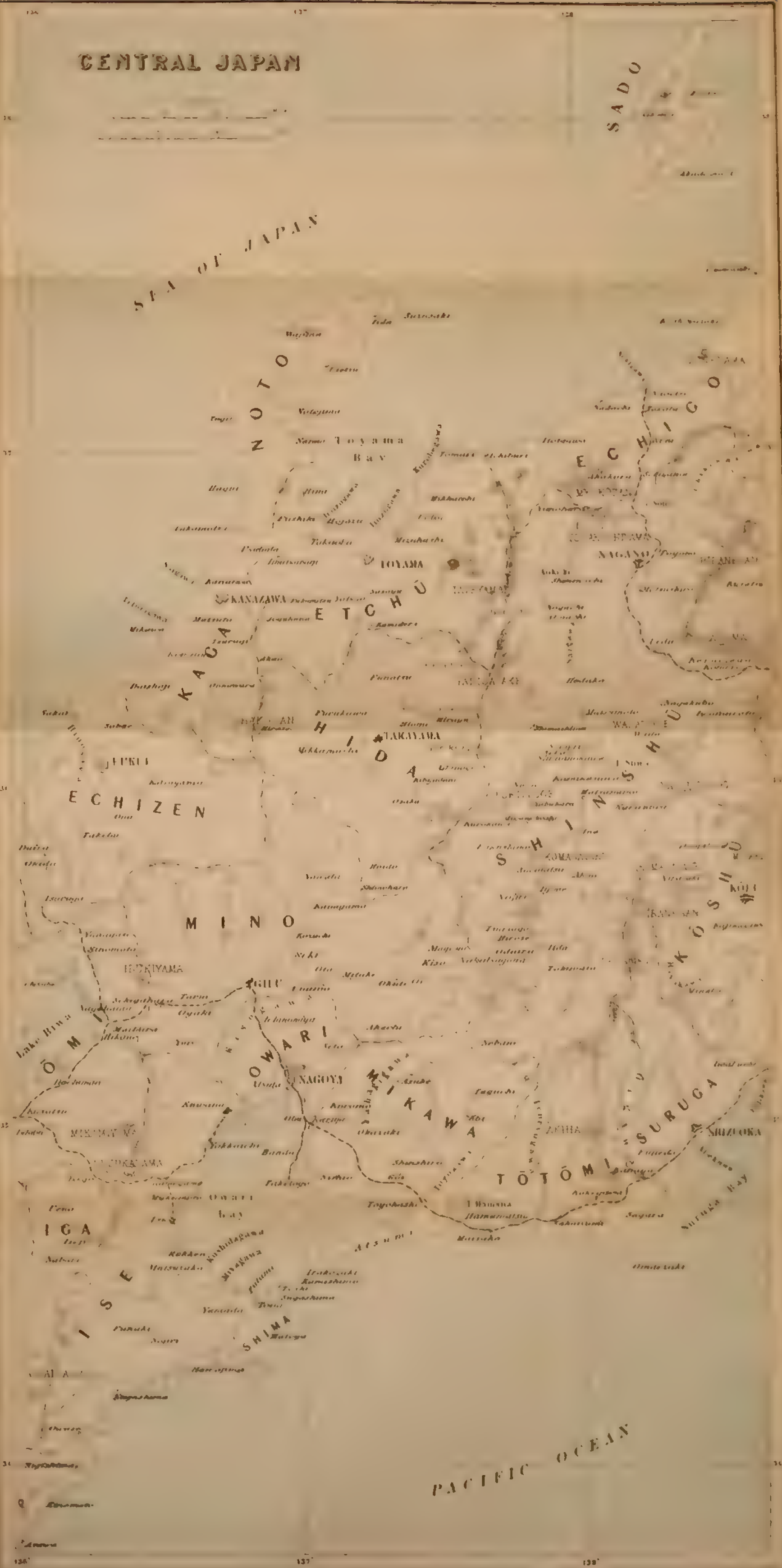
KōRIYAMA to:—	Ri.	Chō.	M.
MIHARU	3	11	8
Kadosawa	3	10	8
Ono-niimachi	3	15	8½
Kawamai.....	4	8	10½
Uwadaira	4	3	10
TAIRA.....	2	14	5½
Yumoto	1	30	4½
Tanabe.....	1	33	4¾
Sekida	2	33	7
Kamioka	1	31	4¾
Takahagi.....	3	22	8¾
Sukegawa	4	5	10
Ōnuma.....	2	1	5
Ishigami-Sotojuku	2	2	5
Tabiko	2	15	6
MITO	2	31	7
Total.....	46	11	113

Horse tram-cars run between *Kōriyama* and *Miharu*, whence onwards the road is practicable for jinrikishas throughout, though mostly heavy travelling.

CENTRAL JAPAN

SEA OF JAPAN

SADO



PACIFIC OCEAN

SECTION II.
CENTRAL JAPAN.

Routes 25—33.



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ROUTE 25.

THE KARUIZAWA-NAOETSU RAILWAY AND NIIGATA.

UEDA TO MATSUMOTO AND SHIMASHIMA. TEMPLE OF ZENKŌJI. EXCURSIONS FROM NAGANO. LAKE NOJIRI AND ASCENT OF MYŌKŌZAN. LAND AND SEA WAYS FROM NAOETSU TO NIIGATA. THE ISLAND OF SADO.

Distance from Karuizawa.	Names of Stations.	Remarks.
	KARUIZAWA.	{ Tōkyō to Karuizawa (see p. 148).
8 m.	Miyoda.	
13 $\frac{3}{4}$	Komoro.	
19 $\frac{3}{4}$	Tanaka.	
24 $\frac{3}{4}$	UEDA	{ Branch roads to the Nakasendō and to Matsumoto.
31 $\frac{1}{4}$	Sakaki.	
37 $\frac{1}{4}$	Yashiro.	
40 $\frac{1}{2}$	Shinonoe.	
46	NAGANO.	{ Road to Kusatsu over the Shibu-tōge.
52 $\frac{3}{4}$	Toyono.....	
57 $\frac{3}{4}$	Mure.	
64	Kashiwabara ..	{ Alight for Lake Nojiri. Alight for ascent of Myōkōzan.
69 $\frac{1}{2}$	Taguchi	
73 $\frac{3}{4}$	Sekiyama.	
81 $\frac{1}{4}$	Arai.	
87 $\frac{1}{4}$	Takata.	
92	NAOETSU.	

This line, starting from an elevation of 3,080 ft. at Karuizawa, descends to the sea-coast at Naoetsu, and is on the whole the most picturesque railway route in Japan. The first five or six miles are over a fairly level plain; But the conditions are changed when the southern slope of Asamayama has to be rounded. Here lies a water-shed whence flow large rivers north and south, towards the

Sea of Japan and the Pacific respectively. All the drainage of the great volcano pours down through deep gullies into the channel of one or other of these rivers. The soil, a loosely packed volcanic ash and gravel of light colour, is easily scooped away, and large chasms are left whose sides the highway descends and ascends in zigzags. Throughout most of this section, the traveller looks down from a giddy height on rice-fields far below. From a point near Oiwake, where the Nakasendō is left behind, on to Komoro opportunities are afforded of seeing to advantage the Iwamura plain backed by the imposing range of Yatsu-ga-take. Asama-yama has a less smiling aspect on this side; the flat top of the cone lengthens out, the pinky brown colour of the sides assumes a blackish hue, and chasms rough with indurated lava break the regularity of the slopes. Before Komoro is reached, a long volcanic ridge, dominating the valley of the river Chikuma as far as Ueda, reveals the fact that Asama is not an isolated cone, but the last and highest of a range of mountains. A former crater, which has discharged itself into this valley and is now extinct, displays a row of black jagged rocks in the hollow between Asama and the next peak of the range, a striking feature as seen from Komoro.

Komoro (*Inn*, Tsuru-ya; *Tea-house* in public garden with good view) is a busy commercial centre. Formerly the seat of a Daimyō, it has turned its picturesque castle-grounds overhanging the river, into a public garden. Saddlery, vehicles, and tools for the surrounding district are manufactured here.

About 1 hr. walk from the station is the monastery of *Shakusonji*, commonly known as *Nunobiki no Kwanon*, which lies perched on the side of one of the high bluffs that overlook the Chikuma-gawa. It is a very romantic spot, approached by a

narrow gorge leading from the river bank. The monks have tunnelled through the rocks in several places, making passages which lead to the various shrines and form a continuous corkscrew path round the perpendicular cliff. The white-painted hut close by the bell-tower on the summit commands a superb view of the Asama range and the valley of the Chikuma-gawa. The monastery belongs to the Tendai sect of Buddhists.

From Komoro to Ueda the railway runs down the valley of the Chikuma-gawa, whose S. bank is here formed by a series of bold bluffs, in many places descending sheer into the water. The massive Shinshū-Hida range is now also in sight, its mountains, even in the height of summer, being streaked with snow. A few miles before Ueda, the valley opens out into a circular plain of which that town is the centre.

Ueda (*Inns*, Kame-ya, Uemura-ya) possesses few attractions. White and other silks of a durable nature, but wanting in gloss and finish, are the principal products of the district. It is specially noted for a stout striped silk fabric called *Ueda-jima*.

[The *Nakasendō* may be joined at *Nagakubo* by a jinrikisha road from Ueda, distance $11\frac{1}{2}$ *ri*.

A carriage road also turns off about the middle of the town to Matsumoto, whence a jinrikisha road leads to Shimashima at the foot of the Hida range of mountains.

Itinerary.

UEDA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Matsumoto	11	25	$28\frac{1}{2}$
Enojima	3	—	$7\frac{1}{4}$
SHIMASHIMA..	2	—	5
Total	16	25	$40\frac{3}{4}$

The time taken by coach to Matsumoto is from 8 to 10 hrs. The vehicle starts early in the

morning. At the top of the hill just before descending into the town, one of the finest mountain views in Japan is obtained. The whole Hida range spreads out before the spectator, Yari-ga-take being specially conspicuous with its spear-shaped peak that resembles the Matterhorn. In the foreground are well-wooded hills, and in the distance the river winds like a silver thread.

Matsumoto (*Inns*, *Shinano-ya, Kome-ya) is one of the most important towns in Shinshū, being the centre of commerce between the S. part of this province and the province of Echigo. Some of the best silk in Japan is produced here. The other principal manufactures are a kind of cotton cloth called *shibori*, candied fruit, and baskets and boxes of bamboo work. Matsumoto became a castle-town early in the 16th century, and was the seat of a Daimyō called Matsudaira Tamba-no-Kami. The greater part of the castle is still preserved. It is only 5 min. from the inns, and should be visited, if only for the sake of the view to be obtained from the top storey. The chief sights of Matsumoto are the Shintō temple of *Hachiman* and the Buddhist temple of *Shōgyōji*. Thirty *chō* from Matsumoto, at the vill. of *Asama* (*Inns*, *Ume-no-yu, Inokuchi), are some excellent hot baths much frequented by the people of the whole province.

A carriage road connects Matsumoto with *Seba* on the *Nakasendō*, 4 *ri* 17 *chō* (12 m.).

Shimashima is divided by the Azusa-gawa into two parts, of which the western is Shimashima proper, and the eastern *Hashiba* (*Inn*, *Shimizu-ya). The view from the inn is highly picturesque. This is the best

place from which to ascend *Yari-ga-take* (see Route 30, Section 4.]

The old castle of Ueda, of which one watch-tower still remains intact, stands on the river bank beyond the town, and forms a striking feature in the landscape as the train leaves the station. The exit from the amphitheatre of hills enclosing Ueda is narrow and hidden from view. Just before the line turns into it, a curious bluff with a cave in its face is noticeable on the other side of the river.

Before reaching Yashiro, there is on the other side of the river a hill with the curious name of *Oba-sute-yama*, that is, "the Hill where the Aunt was Abandoned."

It is explained by a legend which tells us that the abandoned one was Oyama-bime, aunt to Ko-no-hana-saku-ya-Hime, the lovely goddess of Fuji, who married Nigigi-no-Mikoto, the first ancestor of the Imperial family of Japan. This Oyama-bime was so ugly, ill-tempered, envious, and malicious that none of the gods would take her in marriage. Her nephew and niece, in despair that her evil disposition should thus stand in the way of her happiness, entreated her to reform, but in vain. At last the younger goddess suggested that a tour through the beautiful scenery of Shinano, when she might contemplate the moon from some lofty mountain-top, would be likely to have a softening effect. So they set out together, and after surmounting innumerable peaks, at length reached this place. Ko-no-hana-Hime mounted a stone, and pointing with her finger, said to her aunt, "Yonder is a rock. Climb up it and look calmly round, and your heart will be purified." The aunt, tired with her long journey, melted under the gentle influences of the harvest moon. Turning to her niece, she said, "I will dwell forever on this hill-top, and join with the God of Suwa in watching over the land." And with these words, she vanished in the moonbeams.—This legend, though told of Shintō divinities, is probably of Buddhist origin.

At Yashiro a road branches off to the important town of *Matsushiro*, and down the r. bank of the Chikuma-gawa to Niigata. Before reaching Nagano, both the Chikuma-gawa and the Saigawa are crossed. The head-waters of the latter are

near Lake Suwa. It flows past Matsumoto, joining the Chikuma-gawa a short distance to the S.E. of Nagano, and forming with this large stream the great Shinano-gawa which enters the sea at Niigata. One of the spans in the Saigawa viaduct is 200 ft. long.

Nagano or Zenkōji (*Inns*, *Seiyō-ken, Fuji-ya, both semi-foreign; Ōgi-ya) is the capital of the prefecture of Nagano, which comprises the whole province of Shinshū. It is beautifully situated at the foot of lofty mountains, which form an imposing background and almost surround it. A considerable trade is done in woven goods and agricultural implements. Numerous fine buildings in foreign style and crowds of pilgrims thronging the streets, give the town an air of exceptional prosperity. The Japanese Club called *Tosan-kwan*, which has a room of 144 mats, commands a fine prospect. The Buddhist *Temple of Zenkōji* is one of the most celebrated in the whole Empire. It is dedicated to Amida and his two followers, Kwannon and Daiseishi, a group of whose images is here enshrined.

This sacred group is said to have been made by Shaka Muni himself out of gold found on Mount Shumi, the centre of the Universe. After various vicissitudes in China and Korea, it was brought to Japan in A.D. 552, as a present from the King of Korea to the Mikado on the first introduction of Buddhism into Japan. All the effort of the Japanese enemies of Buddhism to make away with the image were in vain. Thrown into rivers, hacked at, burnt, it survived all and finally found a resting-place at Zenkōji in A.D. 602.

The building 1. of the entrance is the residence of an abbess of high rank and a sisterhood of nuns. Rows of shops for the sale of rosaries and pictures of the sacred triad line the court. Behind the shops are the houses of the priests, each in its own neatly arranged garden. At the end of this court is the chief gateway, with images of Monju and the Shi Tennō, which are exhibited only on New Year's

day. The Main Temple, erected in 1701, is a two-storied building 198 ft. in depth by 108 ft. in width, with a huge three-gabled roof, so that the ridge is T-shaped. This form is called *shumoku-zukuri*, from its resemblance to the *shumoku*, a wooden hammer with which the Buddhists strike the small bell used by them in their religious services. The roof is supported by 136 pillars, and there are said to be 69,384 rafters, the same number as that of the written characters contained in the Chinese version of the Buddhist scriptures. At the entrance two beautiful new marble lamps, about 6 ft. high, deserve inspection. The sacred golden group, standing in a chapel on the W. side, is kept in a shrine dating from A.D. 1369, shrouded by a gorgeous brocade curtain. For a small fee, the curtain is raised so as to show the outermost of the seven boxes in which the image is enclosed. A space of 88 mats (about 1,600 sq. ft.) is set apart for the worshippers. On the E. side of the main hall is an entrance to a dark gallery which runs round below the floor of the chancel (*naijin*), issuing again by the same door. To complete this circuit (*kaidan-mawari*) thrice is considered highly meritorious. More than 200 bronze and stone lanterns crowd the space in front of the main hall.

The principal festivals are the *Dai Nembutsu*, or Great Invocation of Buddha, held on the 31st July, those held at the vernal and autumnal equinoxes, and one on the 14th March, in commemoration of the terrible earthquake which shook this region in 1847.

On the r. of the temple enclosure is the Public Garden, which commands a good view of the valley.

EXCURSIONS FROM NAGANO.

1. **Burando Yakushi**, 1 *ri* N.E. of the town, a shrine dedicated to the Buddhist god of medicine, is perched high above the path in a

large tree growing out of the rock. Close by are some petroleum springs.

2. **Togakushi-san** and **Ken-no-mine**. Five *ri* from Nagano is the temple of *Togakushi-san*, whither the god Tajikara-o-no-Mikoto is said to have hurled the rocky door of the cavern in which the Sun-Goddess had hidden herself from her subjects in heaven and earth. The road, which is passable for jinrikishas drawn by two men, leaves the town on the l. side of the temple, and ascends a narrow ravine to the hamlet of *Arayasu*, whence, winding over low hills, it issues on to a moor which encircles the base of *Izuna-san*. A *torii* is reached at the highest point of the moor. The path then descends for over a mile to a point where it divides, the r. branch proceeding direct to the *Chū-in*, the l. reaching the *Hōkō-in* after 12 *chō* more. The latter temple, situated at the top of a long flight of steps lined with old cryptomerias, is a large building decorated with wood-carvings of considerable merit. From this point to the *Chū-in* is a walk of 12 *chō* through the wood. Those who intend to climb *Ken-no-mine*, the highest point of the mountain behind *Togakushi*, will do best to pass the night here. The road to the *Oku-no-in* (30 *chō*) is pretty level the whole way, except during the last few hundred yards. The priests' house commands a fine view, including the summits of *Fuji* and *Asama*. Half-way between the bridge and the red gate-way on the road to the *Oku-no-in*, a path branches off r. under a wooden *torii* to *Ken-no-mine*. A walk of about 3 *ri* leads to the summit, below which is a hut where pilgrims pass the night, in order to witness sunrise from the peak, whence *Amida* is supposed to be visible riding on a cloud of many colours.

3. **Izuna-san**, or *Iizuna-san*, as the name is also pronounced, may be ascended either from *Arayasu* or from the *Chū-in*; but the latter is preferable, as the climb from *Ara-*

yasu is steep. From the Chū-in, the summit is easily gained in $1\frac{1}{2}$ hr. walking up a long spur. The view is very extensive in every direction. The traveller may either return to Arayasu, or strike away to the l. by a path leading over by the moor to Ōfuruma on a cross country road called the *Hokkoku Kaidō*, and close to *Kashiwabara* station,—a 3 hrs. walk.

The railway from Nagano continues along the plain as far as

Toyono. Here it enters a narrow valley, which it follows up until *Kashiwabara* is reached at a height of 2,200 ft. At Toyono a road leads over the Shibu-tōge to Kusatsu (see p. 158.) A fine view is obtained of *Izuna-san* on the l. as

Kashiwabara is approached. This section of the line traverses a region where the snowfall is peculiarly heavy, drifts occasionally accumulating to a depth of over 10 ft. and stopping all traffic for weeks at a time.

[The traveller with time to spare should alight here to visit the beautiful little lake called *Nojiri-ko*, $2\frac{1}{2}$ m. distant. As the accommodation at the vill. of Nojiri is very poor, it will be well to arrange one's plans so as to catch a train at *Taguchi*, the next station, or to proceed to the hamlet of *Akakura*, situated on the side of *Myōkōzan* and noted for its hot springs. *Akakura* is also the point from which the ascent of *Myōkōzan* is most easily made. The walk from *Kashiwabara* is through a pleasant oak wood, whence the road descends slightly to

Nojiri (*Inn*, *Katsura-ya*), picturesquely situated on the shores of the lake, which is surrounded by low hills covered with thickets. On a densely wooded islet, is a temple called *Uga-no-Jinja*. In front of the

temple stand two magnificent cedars, one of which measures 27 ft. in circumference. The view of the giant masses of *Izuna*, *Kurohime*, and *Myōkōzan*, as seen from the island, is exceptionally fine. Good bathing may be had in the lake, and the roads in the neighbourhood are all that could be desired. The lake sometimes freezes over at the end of January, when the ice becomes passable for men and horses. Its waters find an outlet into the *Sekigawa*, which, flowing from sources on *Togakushi-san* and *Yakeyama*, falls into the sea at *Naoetsu*.

From Nojiri to Akakura is a walk of 2 hrs. But *jinrikishas* may be taken to the vill. of *Tagiri* on the main road, whence, turning sharp l. over the lower grassy slopes of *Myōkōzan*, it leads after 23 *chō* to the baths. Leaving Nojiri, the road descends to the small town of *Sekigawa*, named after the river and situated at the junction of two picturesque wooded glens, where the torrent rushes under the branches of trees overhanging it on either side. This river—the *Sekigawa*—here forms the boundary between the provinces of *Echigo* and *Shinshū*. A short distance beyond the town of the same name a road branches off r. to *Taguchi* station, the nearest point on the line of railway for *Akakura*.

Akakura is a favourite resort of the inhabitants of *Takata* and other places on the plain during a part of August and September. It possesses an excellent *Inn*, the *Kogaku-rō*, boasting a gigantic bath, which is supplied with hot water brought in pipes from sources 2 *ri* further up the mountain. This inn is closed during the

winter months. The other inns are of an inferior description. From the hamlet nothing obstructs the glorious prospect of the rich plain extending down to Naoetsu on the Sea of Japan, and of the island of Sado on the dim horizon. About 3 *ri* off, between Kurohime and Myōkō-zan, is a large waterfall called *Nae no taki*. As already indicated, Akakura is the most convenient point from which to make the ascent of

Myōkō-zan (8,180 ft.). This mountain is not free from snow until July. Instead of ascending by the pilgrim's path, which is extremely steep and overgrown with tall bamboo grass, the path to the solfatara under Akakura-yama should be taken. This also lies through the same sort of cane-brake, but has the advantage of rising very gently and of being shorter than the other. From the solfatara, where two very hot springs gush forth, a gully has to be ascended, and the main path is entered at a point where it is no longer difficult or steep. Iron chains have been fixed in order to enable the mountaineer to pass along the narrow ledges—no more than 2 inches wide—which at one point serve as a path. The track, which ascends the crumbling rock of the summit by natural steps, is perfectly safe, though somewhat steep. Myōkō-zan forms part of an extinct volcano. The mountains immediately surrounding it are the long semi-circular ridge called Myōkō-zan-no-Urayama, or the "Hind-part of Myōkō-zan," on the S.E., and Kana-yama on the N. Other solfataras, besides that mentioned, occur on the mountain. Water is found at the very summit, on which stands a small wooden shrine dedicated to

Amida. The view to the S.E. includes Asama and Fuji. Directly S. rises Kurohime with its two peaks, between which is seen the top of Izuna-san. Ken-nomine bears about S.S.W., while the round-topped mountain bearing W.N.W. is Yakeyama, an extinct volcano. To the N.E. the view extends over the plain of Echigo to the Sea of Japan and the Island of Sado. Not less than 7 hrs. should be allowed for the ascent and descent. The mountain is much frequented by pilgrims, especially on the 23rd night of the 6th moon, old calendar, when they ascend in great numbers by torchlight, but do not pass through Akakura.—From Akakura a path descends viâ Futamata, (26 *chō*) to *Sekiyama*, 1½ *ri*. The path to Taguchi station is shorter, but the difference has to be made up by rail.]

There is a falling gradient of about 600 ft. in the 4½ m. traversed between Taguchi and

Sekiyama (*Inn*, Ōgi-ya). The ascent of Myōkō-zan may also be made from here, but it involves a longer walk over the moor than from Akakura. The gradient is still heavy until Arai is reached, where the country becomes flatter.

Arai (good accommodation) is a flourishing town noted for tobacco, pueraria starch (*kuzu*), and petroleum, the springs being in the immediate neighbourhood. Here is first seen the custom peculiar to most of the towns in Echigo, of covered ways along the house-fronts, used when the snow lies deep in the streets.

Takata (*Inn*, Kōyō-kwan) is a large place, formerly the castle-town of a Daimyō named Sakakibara, one of the four families who enjoyed the privilege of providing a regent during the minority of a Shōgun. The town is traversed by a long street, which bends repeated-

ly at right angles. Cotton-weaving is extensively carried on. The Hokkoku Kaidō branches off l. near here to the provinces of Kaga, Echizen, etc. (see Route 33).

Naoetsu (*Inns*, Matsuba-kwan, Furukawa-ya), situated at the mouth of the Sekigawa, is a port of call for steamers to Niigata, Fushiki, and other places on the West Coast. It is also at present the terminus of the railway which, however, the authorities intend to carry on to Niigata, about 74 m. distant. This line, opening up one of the richest provinces of the Empire, is no less important for strategical reasons. It will practically bring Niigata within one day of the capital. Tunnels are to be cut at several places on the coast between Hassaki and Kashiwazaki. Naoetsu produces a jelly called *awa-ame*, made from millet, and appreciated by both Japanese and Europeans.

About 1 *ri* to the S. of Naoetsu lies the vill. of *Gōchi* (*Inn*, Shimizu-ya), a favourite resort during the hot weather, where several good tea-houses have been built on cliffs overlooking the sea. Excellent bathing may be had on the long stretch of sandy beach immediately below.

The traveller wishing to reach Niigata has a variety of routes to choose from. The easiest way is to go direct by steamer which leaves Naoetsu daily, from April to November, calling at Kashiwazaki, Izumosaki, and Teradomari. The whole distance by sea is 34 *ri*, and is accomplished in 9 hrs. The distance by land is a trifle less, leading for the greater part along either the sandy beach or a ridge of sand-hills. The whole of this coast as far as *Teradomari* (*Inn*, Oshiki-ya) is inhabited by a population of hardy fishermen; and the sea yields sea-bream (*tai*), plaice (*karei*), and a kind of brill (*hirame*), in large quantities and of great size. The

fish caught here are considered much superior in flavour to those taken off the coast of Etchū further West. The women are sturdy and capable of the hardest toil. They usually perform the labour of porters, and even drag carts. Muslin made of hemp, and called *Echigo chijimi*, is woven in the neighbouring villages, and generally dyed indigo colour with a faint pattern in white. The Japanese esteem it highly as material for summer clothing.

The journey may also be divided between the sea, the road, and the river, by leaving the steamer at *Kashiwazaki* (*Inn*, Tenkyō), 11 *ri* from Naoetsu, where a road branches off to *Nagaoka* (*Inn*, Tsuruga-ya), 7 *ri*, from which town, and calling at *Sanjō* (*Inn*, Chōchin-ya) and other minor places, the river steamers take 5 or 6 hrs. to Niigata. The scenery is uninteresting.

Or continuing the sea route to *Izumosaki* (*Inn*, Kakinoki-ya), a shorter land journey may be made to *Yoita* (*Inn*, Shiojin), 3 *ri*, where also the river is reached, and from which Niigata is about 14 *ri* distant by steamer.

The itinerary by road for the whole distance is as follows.

NAOETSU to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kuroi	—	35	2 $\frac{1}{4}$
Katamachi	1	29	4 $\frac{1}{2}$
Kakizaki	2	33	7
Hassaki	1	24	4
Aomigawa	2	27	6 $\frac{3}{4}$
Kashiwazaki.....	1	34	4 $\frac{3}{4}$
Arahama	1	18	3 $\frac{3}{4}$
Shiia	2	—	5
Izumosaki.....	2	29	6 $\frac{3}{4}$
Yamada.....	1	23	4
Teradomari	1	22	4
Yahiko	3	7	7 $\frac{3}{4}$
Takenomachi	2	9	5 $\frac{1}{2}$
Akatsuka	1	22	4
Uchino	1	23	4
NIIGATA	3	19	8 $\frac{1}{2}$
Total	33	30	82$\frac{1}{2}$

Niigata (Hotel by Miola, called Restaurant International; *Inns*, *Yōshi-kwan, Kushisei), capital of the prefecture of the same name, is situated on a narrow, sandy strip of land between the Shinanogawa and the sea.

Niigata was opened to foreign trade in 1869; but the commercial expectations entertained with regard to it have not been fulfilled, and almost the only foreigners now residing there are a few missionaries. Owing to the bar at the mouth of the river, vessels of foreign build cannot enter the port, but are compelled to anchor in the roadstead outside. A supplementary port in the Island of Sado, called *Ebisu-Minato*, is open to foreign vessels to take refuge in when the direction of the prevailing wind renders it dangerous to anchor off Niigata; but trade is not permitted there.

The town, which covers an area of rather more than 1 sq. mile, consists of five parallel streets intersected by other streets and canals. A line of low sand-hills shuts out all view of the sea. The climate of Niigata is very trying,—hot in summer and terribly cold in winter, snow falling to a depth of 2 or 3 ft., and lying for a considerable time. The houses are built with their gable ends towards the street, and the roofs are prolonged beyond the walls in order to prevent the snow from blocking up the windows. An enormous quantity of coarse lacquer ware is manufactured at Niigata; and articles of a peculiar pattern called *mokusa-nuri*, or “sea-weed lacquer,” are brought for sale from the district of Aizu where they are produced. In the suburbs of the city, *Echigo chijimi* is manufactured from hemp. The small public garden surrounding the Shintō temple of Hakusan, affords a fine prospect of the river and of the lofty range of mountains some 10 *ri* distant to the E. The neighbourhood of Niigata offers few opportunities for excursions. The chief one is to the kerosene wells of *Niitsu*, some 5 *ri* distant by *basha* or jinrikisha.

Travellers intending to proceed north from Niigata, are advised to

take steamer to Sakata, Funakawa, or Hakodate; or else they may go across country from Sakata to Sendai (see Rte. 73).

ISLAND OF SADO.

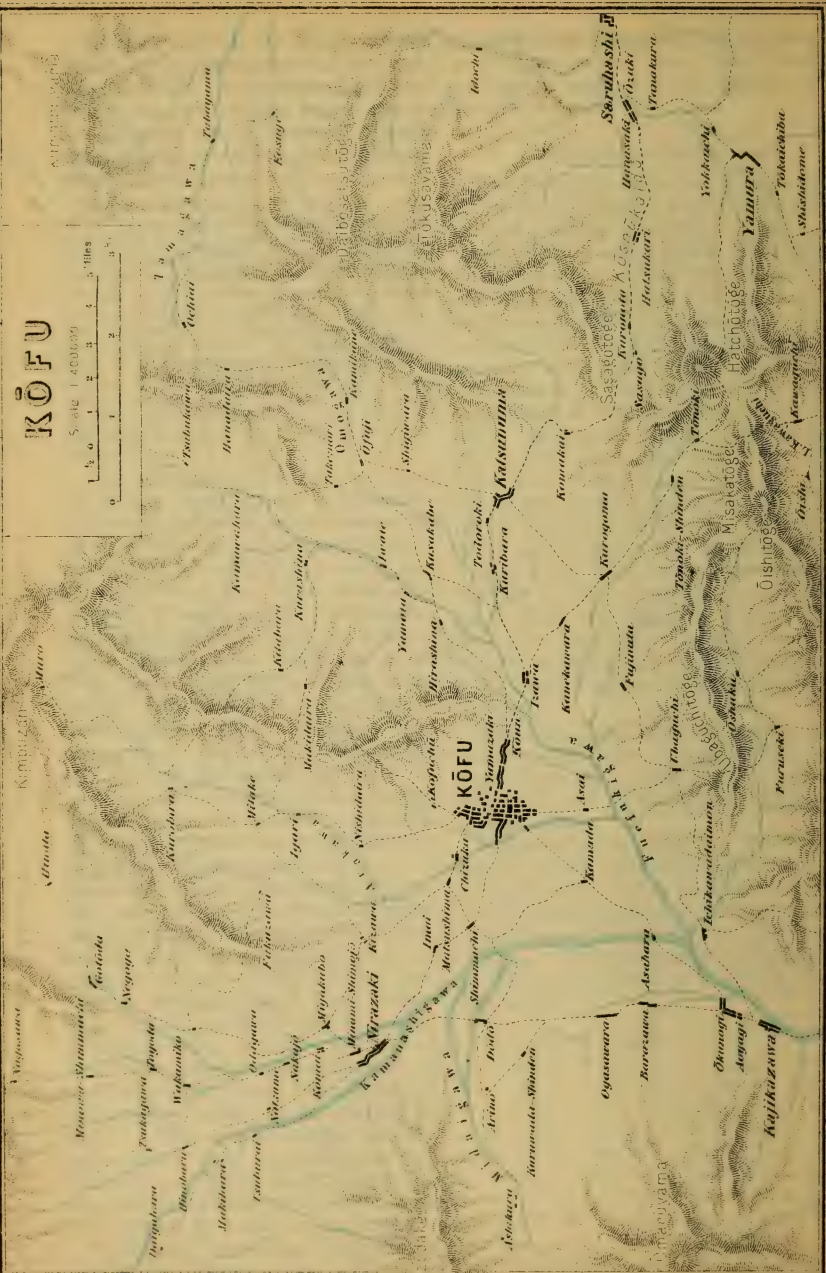
The Island of Sado, which lies 32 miles W. of Niigata, and is included in the Niigata Prefecture, can be reached by small steamer from the latter place in about 5 hrs. Steamers run daily from May to October; for the rest of the year the sailings are irregular on account of the frequent storms that prevail on this bleak coast. The island is very hilly, consisting of two groups of mountains, separated by a cultivated plain. The principal formation is limestone. Sado has a population of 111,000, and is principally noted for its gold and silver mines situated close to the town of Aikawa, which have been worked from the earliest times. During the middle ages, Sado was used as a place of exile for criminals. Among those who were relegated to its inhospitable shore was the Buddhist saint, Nichiren.

Aikawa (*Inn*, Takada-ya) is a poor-looking place, though it has a population of 13,000, and though the gold and silver mines are so near at hand.

Ebisu-minato (*Inn* by Itō Seimon), where passengers from Niigata generally land, is a large but wretched vill., situated on a narrow strip of beach between the sea and a lagoon. The distance from Ebisu-minato to Aikawa is 6 *ri* 29 *chō* (16½ m.).

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ROUTE 26.

WAYS TO AND FROM KŌFU.

1. KŌFU AND NEIGHBOURHOOD. 2. TŌKYŌ TO KŌFU BY THE KŌSHŪ KAI DŌ [SARUHASHI TO YOSHIDA].
3. VALLEY OF THE TAMAGAWA.
4. FROM THE TŌKAI DŌ TO KŌFU VIÂ MINOBU. 5. RAPIDS OF THE FUJIKAWA. 6. KŌFU TO SHIMO-NO-SUWA. 7. KŌFU TO FUJI OVER THE MISAKA-TÔGE. 8. KARUIZAWA TO KŌFU OVER THE TSUYUTARE PASS. ASCENT OF AKADAKE.

Kōfu is a pleasant resting-place after arduous travel,—its central situation in the beautiful province of Kōshū, and its proximity to places of such peculiar interest as Mitake, Fuji, Minobu, the Rapids of the Fujikawa, etc., causing it to be included in so many different tours as to render a description of the several ways to and from it advisable.

1.—KŌFU AND NEIGHBOURHOOD: MITAKE AND KIMPU-ZAN.

Kōfu (*Inns*, Chōyō-tei with foreign *rests* in the public garden; Yonekura in Yanagi-machi; Sadoya), the capital of the prefecture of Yamanashi, is noted for the progressive spirit of its people. For its size, it has more buildings in European style than any other provincial town in Japan. Conspicuous amongst these are the Prefecture, the Normal School, the Banks, the Court Houses, the Town Hall, the Industrial School, and the silk-filatures. The castle grounds were many years ago turned into an experimental garden, where excellent fruit and vegetables are grown. The platform where the keep formerly stood, affords a fine view of the town and surrounding country. Kōfu is noted for its *kaiki*, a thin silken fabric used for the linings

of dresses and for bed-quilts; also for a sweetmeat called *tsuki no shizuku*, that is “moon-drops,” consisting of grapes coated with sugar. The province of Kōshū produces excellent grapes, and attempts have been made, of late years, to manufacture wine and brandy from them. The grapes are in their prime about the end of September or beginning of October. Crystals are found in the neighbourhood, and cormorant fishing on a small scale may be witnessed. A great festival, called *Mi-yuki no Matsuri*, is held in Kōfu on the 1st April.

The chief historical interest of Kōfu centres in its mediæval hero, Takeda Shingen, who was one of the fiercest feudal chieftains of the lawless times that preceded the establishment of the Tokugawa dynasty of Shōguns. Born in 1521 as the eldest son of his father, lord of Kōshū, it was his fate to be unjustly passed over by that father in favour of his second brother; and he was obliged to feign stupidity as a boy, in order to live in safety. When, however, both youths reached man's estate, Takeda Shingen's superiority in skill and courage gained all the warriors of the clan over to his side, and he succeeded his father without demur. His whole time was spent in waging war against the barons of the neighbouring provinces of central and eastern Japan, especially against Uesugi Kenshin, lord of Echigo. Their most famous battle was that of Kawanakajima. In middle life he became converted to the doctrines of the Tendai sect of Buddhists, built a temple to the god Bishamon, did public penance, abjured the eating of fish and all intercourse with women, and went so far as to have himself decorated with the title of archbishop,—for what ecclesiastical authorities were going to refuse anything to a zealot who disposed of so many soldiers? He did not, however, renounce his grand passion, war, but kept on fighting till the end, his latter years being much disturbed by the consciousness of the growing power of Ieyasu, and being divided between quarrels and reconciliations with that great captain. When mortally wounded in 1573, he left orders with his successor to hold no funeral service in his honour, but to keep his death a profound secret for three years, and then to sink his body privately in Lake Suwa, enclosed in a stone coffin. This was in order to prevent his numerous foes from taking heart at the news of his decease. His last will and testament was only partially obeyed; for though his death was

kept secret as long as possible, the body was not sunk in the lake, but buried at the temple of Eirinji at Matsuzato, a few miles from Kōfu. The place still exists, the temple garden being a tasteful specimen of rockwork on a large scale. Brave but superstitious, Takeda Shingen was also an adept at governing men. His people liked and respected him, as was shown by the fact that none ever rebelled against him, even in that turbulent age when every man's hand was against every man.

From Kōfu a very pretty excursion may be made to the temples of Mitake, distant about 5 *ri*. Jinrikishas can be taken as far as a place called Kizawa, some 2 *ri* from Kōfu, whence onwards it is necessary to walk. The whole distance can be accomplished in 3½ hrs. The road winds up a fine rocky valley, crossing and recrossing the Kamezawa-gawa several times. Beyond the hamlet of Kiyokawa, the river cuts its way through the rocks so as to form a charming double cascade called *Sō-gawa-fuchi*. A short way on, the traveller leaves this, the prettiest part of the road, and ascending to the r., comes in sight of the rocky valley in which lie the temples and village of Mitake. Excepting the beautiful site, a grove of magnificent trees, and the fine stone-work facing the slopes of the terraces, little now remains of the former grandeur of the place, which has fallen into the destructive hands of modern Shintō iconoclasts. The village of Mitake (*Im*, Tama-ya), 2,800 ft. above the sea, lies just below the temple grounds, on the bank of a stream in the midst of extremely picturesque scenery, the most conspicuous rocky peaks being *Gaki-san*—a peculiar sugar-loaf cone—and *Tengu-iwa* on the opposite side of the valley. Specimens of rock-crystal are sold in the village. They are procured chiefly from mines in the neighbourhood of Kurobira on the way to Kimpu-zan.

Kimpu-zan, a granite mountain 8,300 ft. high, can be easily ascended

in one day from Mitake by making an early start. The way lies through the vill. of Kurobira. Near a Shintō shrine 2¼ hrs. beyond Kurobira, there is a good-sized hut for the accommodation of pilgrims; and here the real ascent begins, the distance hence to the summit being about 2,000 ft. The way lies over a heap of large boulders. At two places, ladders are fixed to assist the climber over difficult gaps, and at two others chains give additional security; but even without the help of these, there would be no danger. The top is crowned by a huge inaccessible mass of granite, rising to a height of some 50 ft., and forming a landmark by which the mountain can be recognised at a great distance. The view includes Asama-yama on the N., Yatsu-gatake almost due W., Fuji to the S., and the lofty mountain range on the Western boundary of the province of Kōshū.

2.—FROM TŌKYŌ TO KŌFU BY THE KŌSHŪ KAIDŌ. [FROM SARUHASHI TO YOSHIDA.]

The first stage of this journey, viz. as far as Hachiōji, is by train from either Shimbashi or Shinjiku station, 1¼ hr. from the latter (see p. 119). The itinerary of the rest of the route is as follows:—

HACHIOJI to:—	Ri.	Chō.	M.
Komagino	2	19	6½
Yose	2	30	7
Yoshino		33	21½
Uenchara	1	27	4½
Notajiri	1	19	3¾
Sarubashi	3	6	7¾
Ōzuki	1	2	2¾
Kuronota	2	29	6¾
Katsunuma	3	15	8½
KŌFU	4	2	10
Total	24	2	58½

The whole ground may be covered in 2 days, by taking jinrikishas from Hachiōji to Kōfu, and sleeping the

first night at Saruhashi. Carriages of the usual springless kind run the whole way. The scenery is pretty all along the route after passing Komagino, but the road is often heavy except close to the larger villages. From

Hachiōji (*Inn*, Kado-ya), the road lies along the flat to Komagino, beyond which vill. a gradual rise leads up the *Kobotoke-tōge*. The new highway, avoiding as it does the summit of the pass (1,850 ft.), misses the extensive view over the plain of Tōkyō and the sea, for which this portion of the journey was formerly noted; but on the way down on the other side, there is a fine prospect of the Kōshū mountains. Soon the fertile valley of the Banyū-gawa, also called Katsura-gawa, comes in sight. This river flows at the bottom of a deep ravine and remains a constant companion as far as Ōzuki. Some poor hamlets are passed before reaching

Yoshino (*Inn* by Ōfusa Seijūrō). In the neighbourhood of

Uenohara (*Inn*, Uehara), a great deal of refuse silk is spun and woven into the fabric called *tsumugi*, to be taken to market at Hachiōji. The town, lying on a plateau, has no wells. All the water has to be brought from a distance in wooden pipes, and is consequently foul. From Uenohara, the road plunges down to the bed of the Tsurukawa, a tributary of the Banyū, and then again ascends and descends before arriving at Notajiri. Delightful glimpses of Fuji are obtained on the way. The scenery becomes strikingly pretty before reaching

Saruhashi (*Inns*, Daikoku-ya, Kubota),

that is, the "Monkey's Bridge," also called *Enkyō*, the latter name being indeed but the Chinese pronunciation of the same ideographs which in pure Japanese read *Saruhashi*. The place derives its name from the bridge having formerly been a mere crazy plank, such as monkeys alone might be supposed likely to venture across.

Perpendicular cliffs frown down upon the dark emerald stream, which is narrow and deep at this point. The present bridge is more or less of the cantilever sort, having the ends of the horizontal beams planted deep in the soil that covers the rock. Saruhashi, though but an unpretending place, has a certain importance as a market-town for the surrounding villages. Specimens of the *tsumugi* above-mentioned may be purchased here at cheap rates.

The scenery continues to be lovely after passing Saruhashi. There is a celebrated view at a point where the Katsura-gawa is joined by its affluent, the Watagawa, between Saruhashi and Komahashi.

Ōzuki is badly situated, as a hill rising behind it shuts out the sunlight and the view of Fuji; moreover the accommodation is poor.

[A road to Yoshida, from which place Fuji may be ascended (see p. 144), branches off here to the l., following up the valley of the Katsura-gawa, and passing through the cleanly and thriving town of **Yamura** (*Inn*, Susuki-tei). At *Tōka-ichiba* there is a pretty cascade, which is seen to best advantage from the verandah of the tea-house close by. The distance from Ōzuki to **Kami-Yoshida** (*Inn*, Kogiku) is just under 6 *ri*. The whole road is in a manner dominated by Fuji, beginning near Ōzuki, where the great volcano appears *en vignette*, and then grows and grows till it fills up the entire foreground. It is also curious to observe the gradual conversion of the lava into arable soil, partly by weathering, partly by human toil.]

At Ōzuki the road abandons the Katsura-gawa, and proceeds up the valley of the Hanasaki-gawa through villages devoted to the breeding of silkworms. The diver-

sified forms of the mountains lend an unusual charm to the scene. After passing

Kuronota (*Inn*, Miyoshi-ya), we ascend the *Sasago-tōge*, 3,500 ft. above the sea, or 1,300 ft. above Kuronota.

Katsunuma is one of the centres of the grape-growing industry. The fertile plain of Kōshū now stretches out before us, surrounded on every side by a wall of high mountains. The chief summits to the W. are Koma-ga-take, Hō-ō-zan, Jizō-dake, Kwannon, and Yakushi, backed by the long chain collectively known under the name of Shirane-san. Fuji also is visible now and then over the tops of a range bounding the plain on the S. From the vill. of *Todoroki* to *Shimo Kuribara*, the road is lined with peach-trees, double cherry-trees and *kaidō* (*Pyrus spectabilis*), which are in full blossom about the middle of April. The road runs along the plain from this point into Kōfu.

3.—TŌKYŌ TO KŌFU BY THE VALLEY OF THE TAMAGAWA (ŌME KAIDŌ).

Itinerary.

TŌKYŌ (*Shinjiku Station*) to Tachikawa by train in 1 hr., thence by road to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Hamura	3	18	8½
ŌME	1	18	3¾
Sawai	2	18	6½
Kotaba	1	18	3¾
Hikawa	2	—	5
Kōchi-no-yu (Yuba)	3	—	7½
Kamozawa	2	—	5
Tabayama	2	18	6¾
Ochiai	3	18	8½
Yanagaziwa-tōge ..	1	—	2½
Kamikane	1	18	3¾
Ōfuji	—	18	1½
Kusakabe	1	18	3¾
Hirashina	1	—	2½
Satogaki	2	—	5
KŌFU	1	—	2½
Total	30	18	76½

This exceptionally pretty route, passing through some of the finest scenery in Eastern Japan, is much to be recommended at all seasons, and particularly in spring-time when the trees are in flower. Kōfu can be easily reached by it in 3½ days. Jinrikishas are practicable from Tachikawa to Ōme; but the road across the plain is mostly rough, and it is better to walk. Jinrikishas can, indeed, be taken on to Sawai, where the first night should be spent; the rest of the journey till within 3 *ri* of Kōfu must be performed on foot. Fair accommodation is also to be had at Kōchi-no-yu, Tabayama, and Ōfuji, but the food is everywhere very poor.

Leaving Tachikawa and passing through several hamlets, we reach in 1 hr. the squalid-looking town of *Haijima*, a short distance beyond the Treaty Limit boundary. From the point where the road joins the Tamagawa aqueduct to the vill. of Hamura, the surface is harder and travelling somewhat easier. At

Hamura (*Inn*, Tamaru-ya), we enjoy a charming glimpse of the Tamagawa, and can inspect the massive stone-work of the dam constructed there to carry off water for the supply of Tōkyō. The road hence to Ōme follows the l. bank of the river, a heavy portion of the route in wet weather. At Ōme, the *Ōme Kaidō*, or main road to Tōkyō, is joined. It is now little used for through traffic.

Ōme (*Inn* by Sakanoie Rinzō) consists of a single long street, lined with old gnarled fruit-trees, maples, crape myrtle, and pines, which give it a picturesque and pleasant appearance. Soon after entering the town, at the top of a flight of steps, stands a Shintō temple decorated with good carvings, chiefly of birds and fabulous animals. On leaving Ōme, the road at once enters the *Valley of the Tamagawa*, ascending along its l. bank. The valley is here rather

wide and well-cultivated. Shortly after passing 1. the path which leads over a *mannen-bashi* to the sacred mountain of Mitake, the traveller may spend a few moments in watching the rafts shoot past the rocks in the river. Passing through the peach orchards of Mitamura, the bridge at the entrance of Sawai is crossed, and here a path branches off r., leading by way of Hannō to Chichibu and the province of Shinshū. At

Sawai (*Inn*, Yamaguchi-ya), the beautiful part of the route begins. Just before reaching Kotaba, the valley contracts and winds, and the hills on either side increase in height, while in front rises the triple summit of Mitake.

[*Mitake*, 2,900 ft. above the sea, not to be confounded with the place of the same name described on p. 214, is a pleasantly cool spot during the summer months. It is distant $3\frac{1}{2}$ hrs. from Ōme on foot; but jinrikishas may be taken part of the way. There are no inns at the summit, where the temple stands. Rooms, however, can be hired at some of the houses inhabited by the priests.]

Kotaba (*Inn*, Naga-ya,) is the highest point from which rafts descend the river. Further up, single logs are thrown into the water and left to float down with the current. The scenery continues charming; the path constantly ascends and descends, sometimes rising to a great elevation above the stream. Corn, millet, and potatoes constitute the chief crops grown in the valley. Indigo and tobacco are also raised in small quantities. Descending through the remains of a cryptomeria grove, we cross the Nippara-gawa, an affluent of the Tamagawa, and after a short climb reach the village of

this place, and elsewhere in the valley, may be observed bevelled water-wheels, used where the bank is too high for the ordinary under-shot wheel. The floats are small and placed wide apart, and the axle is inclined at an angle in order to admit of the wheel dipping into the stream. The next stage beyond Hikawa is extremely picturesque and but sparsely populated. Below the path, which winds up and down the flank of the mountain, the stream dashes along a rocky channel, sometimes forming deep, clean pools; while above, on either hand, rise steep lofty hills, mostly covered with timber, but wherever the exposure is favourable, cultivated up to the highest possible point. Especially noticeable is the part where the road makes a deep bend to the r. just before coming to the baths of

Kōchi-no-yu (*Inn*, *Tsuru-ya, which has pleasant rooms overlooking the river; the inn by Harashima Koichirō has a private bath). This place, 1,350 ft. above the sea, possesses tepid sulphur springs, which are much resorted to by the people of the neighbouring villages. Half a mile further we cross a tributary stream called the Ogawa to the village of Kōchi, and winding round to the r., pass in succession through Mugiyama and Kawano to the hamlet of Kamozaawa at the boundary between the provinces of Musashi and Kōshū.

Kamozaawa (no inns) stands in a striking situation on the hillside just above the road. From a point a short distance beyond, the scenery is very fine, and the road, considering the difficulties that had to be overcome, and the impossibility of preventing the effects of weathering on the easily disintegrated rocks over which it passes in many places, is a very creditable piece of engineering. It winds up the side of a magnificent wooded gorge for 4 or 5 m., while the river flows away below

Hikawa (*Inn*, Miyamoto-ya). At

under the shade of deciduous trees. Half-way, perched on the r. bank of the stream far beneath the road, lies the quaint-looking hamlet of Hōnose. At last, turning a corner, we come in view of the spacious upland valley in which, surrounded by corn-fields, lie

Tabayama (*Inn*, Mori-ya; height 2,000 ft. above the sea) and one or two other hamlets. Beyond this the scenery becomes even more remarkable, and the views of deep ravines and rocky wooded precipices are among the finest to be seen in Japan. The most striking bits occur a short way above Tabayama, where grey fir-clad cliffs tower up to a height of over 2,000 ft. from the water's edge; but the grandest prospect of all is about $1\frac{1}{2}$ m. below Ochiai, where the road winds round the face of a lofty precipice commanding a view up a densely wooded gorge almost to its very source. From this point to

Ochiai, which is a mere cluster of huts with but rough accommodation, and for 1 *ri* further to the top of the *Yanagizawa-tōge* (4,600 ft.), is a walk of about 2 hrs. over the only bad portion of this mountain route, the mud being thick and heavy even in the finest weather. The top of the pass affords a fine view of Fuji, rising above the intervening range of mountains. Descending on the Kōfu side, the road follows the bank of the Omogawa, which it crosses and recrosses, to the vill. of

Kamikane (poor accommodation), when for the first time opens out in full view the great range dividing the provinces of Kōshū and Shinshū. The chief peaks from r. to l. are Koma-ga-take, Hō-ō-zan, and Jizō-dake, with the triple peaks of Shirane-san behind, all rising beyond a nearer and lesser chain. The small wooded hill in front is *Enzan*, noted for a cold sulphur spring (good inn). From

Ōfuji (*Inn*, Fuji-ya) the main road descends straight into the

plain of Kōfu, crossing the Omogawa and passing through *Kusakabe* with its avenue of pines and flowering trees. It crosses the Fuefuki-gawa a short distance further on at *Sashide*, where coaches may be engaged to Kōfu.

4.—SUZUKAWA ON THE TŌKAIDŌ RAILWAY TO KŌFU VIÂ MINOBU.

Itinerary.

SUZUKAWA to:—	Ri.	Chō.	M.
Ōmiya (tram)....	3	—	$7\frac{1}{4}$
Manzawa.....	3	26	$9\frac{1}{4}$
Nambu	3	—	$7\frac{1}{4}$
MINOBU	3	8	$7\frac{3}{4}$
Hakii		30	2
Yōka-ichiba	1	33	$4\frac{3}{4}$
Kiri-ishi		20	$1\frac{1}{4}$
Kajikazawa	1	29	$4\frac{1}{2}$
KŌFU	4	18	11
Total.....	22	20	55

Time, $2\frac{1}{2}$ to 3 days.

It is possible to take jinrikishas the whole way; but at least two men are needed, and there are numerous hills to walk up. Very poor accommodation except at Ōmiya, Minobu, and Kajikazawa.

Some way beyond Ōmiya (*Inn*, Wata-ya) we reach the celebrated *Tsuri-bashi*, or "Hanging Bridge" over the Fujikawa, at a picturesque spot near *Utsubusa* where the river divides into two branches. This bridge, which is suspended to precipitous rocks on either side by stout ropes of bamboos split and twisted together, consists of small bundles of split bamboos some 6 or 7 ft. long, lashed close together and supporting a single row of planks laid along the middle as a pathway. The bridge, which is divided into two unequal spans by timber-supports resting on a lower rock close to the right bank, is altogether about 100 ft. long; its height in the centre is about 26 ft., and at the bank 35 ft., and the whole structure shakes and sways

considerably, though there is no real danger. From Utsubusa onwards, the road leads up the pleasant valley of the Fujikawa with occasional views of Fuji, Yatsu-ga-take, and other high mountains.

Minobu (*Inns*, Tanaka-ya, Masuya) consists of a single hilly street lined with shops for the sale of rosaries. It was also at one time noted for the manufacture of hempen rain-coats (*mino*), a fact to which the origin of the name has been ascribed. The village is prettily situated in a valley surrounded by well-wooded mountains, among the most prominent being Oku-no-in which rises immediately behind the temples, and Shichimen-zan at the head of the valley. The vill. owes its existence to the great *Monastery of Kuenji*, founded in the 13th century by the celebrated Buddhist saint Nichiren, a portion of whose body is here preserved. This monastery is the headquarters of the Nichiren sect, and the new temples now in process of erection to replace the former buildings destroyed by fire in 1875 are fine specimens of Buddhistic architecture.

On entering the grounds of the Monastery, the traveller crosses a courtyard, whence either of two flights of steps—the *Otoko-zaka* and the *Onna-zaka*—may be ascended to the actual temples. On reaching the top of the steps, and passing the belfry, the traveller will find himself in front of the Founder's Temple (*Kaisan-dō*), from which galleries lead to the Temple of the True Bones (*Go Shinkotsu-dō*), to the Temple of the Posthumous Tablet (*Ihai-dō*), to the Pilgrims' Dormitory (*Kyaku-den*), to the Reception Rooms (*Taimen-zashiki*), and finally to the residence of the archbishop and the business offices of the sect (*Jimusho*). The interior dimensions of the main hall of the Founder's Temple are: length 75 ft., depth 120 ft., height 26 ft. from floor to

ceiling, while the altar is 24 ft. long by 15 ft. in depth. The porch has carvings of dragons, storks, birds playing over the waves of the sea, and tortoises swimming through it. The ventilating panels over the grated doors contain angels and phoenixes brightly painted. The framework of the building and the pillars which support the ceiling are lacquered red and black, producing a noble effect. In the centre of the nave (*gejin*), hangs a magnificent gilt baldachin, presented by the merchants of Ōsaka. Gilded pillars mark off the space in front of the main altar, which is lacquered red and decorated with gilt carvings of lions and peonies. The two porcelain lanterns about 8 ft. high, in front of the altar, are from the famous potteries of Hizen. The handsomely carved and gilded shrine contains a good life-size effigy of Nichiren, presented by the inhabitants of Tōkyō. The coffered ceiling of the chancel (*naijin*) is plainly gilt, while the part of it immediately over the altar has gilt dragons, touched up with red, on a gilt ground. To the wall behind the altar are affixed modern paintings of Rakan. The colours of the square brackets in the cornices are green, blue, red, and chocolate, often with an outline in white or a lighter shade of the principal colour, and gold arabesques on the flat surfaces. The gem of Minobu, however, is the Temple of the True Bones, where the lover of Oriental decorative art will find in contemporary freshness all those beauties which, in most of the religious edifices of Japan, have already been too much tarnished by the hand of time. A small fee is charged for admission. The exterior is unpretentious; but on entering the oratory, the visitor should observe the lifelike paintings of cranes on the ceiling. A plain gallery leads hence to the *sanctum sanctorum*, where Nichiren's remains are enshrined. It is a small octagonal

building, elaborately decorated and all ablaze with colours and gold. Round the walls, on a gold ground, are full-sized representations of the white lotus-flower, the emblem of purity and of the Buddhist faith. The horizontal beams above have coloured diapers and geometrical patterns, the brilliant effect of which is toned down by the black, mixed with gold, of the rafters. Black and gold are likewise the colours used in the ceiling, which is secured by admirably worked metal fastenings. In the *ramma* are carvings of the Sixteen Disciples (*Jū-roku Rakkan*), and on the doors are paintings of musical instruments. Bright individually as are the many colours in this temple, all are so cunningly blended and harmonised that the general effect is one of exceeding softness and richness. The shrine (*hōtō*), which was presented by the faithful of the province of Owari, is of gold lacquer and shaped like a two-storied pagoda. In it rests the crystal reliquary or casket containing the bones of Nichiren, which is in the form of a tiny octagonal pagoda, standing on a base of silver in the form of an upturned lotus-blossom, which itself rests on a reversed lotus of jade. Its framework is of the alloy called *shakudō*, and one of the pillars bears an inscription in silver damascening, which, among other particulars, gives a date corresponding to A.D. 1580. The other pillars are decorated with silver tracery attached to the surface of the *shakudō*. The top is hung with strings of coral, pearls, and glass beads. The height of the whole is a little over 2 ft. Above hangs a baldachin presented by the inhabitants of Nagasaki. The only European innovation in the place is the introduction of two glass windows, which permit of a much better examination of the building than is generally obtainable in the "dim religious light" of Japanese sacred edifices. The Temple of the Posthumous Tablet is a

plain, uninteresting building. Pending the erection of the new buildings, it has been temporarily used to hold the remains of the saint and an image of him carved by his disciple Nichirō. The archbishop's residence is a beautiful specimen of Japanese house-decoration in the old style. Note the exquisite modern open-work carvings of cranes and geese, and the fine paintings in the alcove (*tokonoma*) of the Reception Rooms. For a fee of 25 *sen*, the priests officiating at the Kaisandō will display the image on the altar and perform a short service (*kaichō*) in its honour. The chief yearly festival takes place on the 12th and 13th October, old calendar (some time in November).

The ascent to *Oku-no-in* winds up Ueno-no-yama, the hill immediately behind the Founder's Temple, and is an easy climb of 50 *chō*. After passing the small temple of Sankō-dō, the road ascends through a forest of cryptomerias, and near the summit commands an extensive view, including Fuji, part of the Gulf of Suruga, and the promontory of Izu. On the top stands a plain little temple dedicated to Nichiren, whose crest of the orange-blossom is prominently marked on various objects within the enclosure.

A spare day at Minobu may be devoted to the ascent of *Shichimenzan*, whose summit is not quite 5 *ri* distant. The best place to halt on the way is *Akasawa* (good inn), 3 *ri* 2 *chō* from Minobu. There is a good road all the way up. The last 50 *chō* are marked by stone lanterns numbered from 1 to 50. No. 36 affords the best view, which includes the full sweep of Suruga Bay, with the promontory of Izu stretching far out to sea, a magnificent prospect of Fuji, the fertile plain of Kōfu intersected by the various streams uniting to form the Fujikawa, the valley of the Hayakawa below to the l., beyond which are seen Shirane-san and the Komagake of Kōshū, while Yatsu-ga-

take, Kimpu-zan, and other distant ranges bound the prospect on the N. On the top, which the forest deprives of all view, stands a plain building dedicated to the goddess of the mountain.

According to the legend, as Nichiren was one day preaching in the open air at Minobu, a beautiful woman suddenly made her appearance, and greatly excited the curiosity of his auditors. On Nichiren ordering her to assume her true form, she explained that she dwelt among the mountains to the west, and that seated on one of the eight points of the compass, she dispensed blessings to the other seven. She then begged for water, which was given to her in a vase, and at once the beautiful woman was transformed into a snake twenty feet long, covered with golden scales, and armed with iron teeth. A terrible blast swept down from the mountains, and she disappeared in a whirlwind towards the point of the compass indicated. The words "seven points-of-the-compass" (*shichi-men*) also mean "seven faces;" and by an equivoque the popular belief has arisen that a serpent with seven heads had appeared to the saint, whom he deified under the name of *Shichimen Daimejōin*. Buddhist writers identify her with Srimahādēva, the dēva of lucky omen, another name for the Hindoo god Siva.

Game is plentiful on the hills surrounding Minobu. Deer and bears are frequently seen, and pheasants are abundant. Shooting, however, is strictly prohibited, as contrary to the tenets of the Buddhist faith. Departing from Minobu and passing through

Hakii, the place where travellers coming down the Fujikawa *en route* to Minobu leave the boat, we reach *Fukui*, between which vill. and Itomi the Hayakawa is crossed.

[For a description of the extremely picturesque valley of this river, see p. 224.]

The current flows so swiftly at the ferry that the boat has to be fastened to either bank by a rope. The crossing is effected by the help of a pole, and by quickly hauling on one end of the rope as the other is slackened. The scenery at this point is remarkably fine. A mass of rock, inclined at an acute angle

on the l. bank of the Fujikawa, just opposite the confluence of the Hayakawa, deserves notice. From Itomi onwards, the road generally follows the bank of the river to *Yōka-ichiba* (Inn, Wakao-ya) and *Kiri-ishi* (Inn, Matsuzaka-ya), then descending to the vill. of Nishijima, where the river makes a wide bend to the r. Beyond

Kajika-zawa (Inn, Ueda-ya), the road enters the plain of Kōfu, with its amphitheatre of mountains, whose various summits are seen from numerous other points; but the best general view of them is enjoyed while crossing the bed of the Fujikawa, here called the *Kamanashi-gawa*, beyond Anabara. The imposing mass to the l. is *Yatsuga-take*, rising between *Kane-ga-take* to the r. and *Koma-ga-take* to its l. The high mountain to the l. of the latter, distinguished by a pile of rocks on its summit, is *Hō-ō-zan*, to whose l. stretches the great range of *Shirane*. The high mountain to the r. of *Kane-ga-take* is *Kimpu-zan*. *Fuji's* cone alone is visible above the intervening range. *Shichimen-zan* is seen on looking back down the valley. The $4\frac{1}{2}$ *ri* separating *Kajika-zawa* from *Kōfu* can be done by *basha* in about 3 hrs.

5.—FROM KŌFU TO IWABUCHI ON THE TŌKAIDŌ BY THE RAPIDS OF THE FUJIKAWA.

Roughly speaking, this is No. 4 reversed, but done partly by boat instead of wholly by road. Time, 1 day; 2 days if the journey be broken at Minobu, for which alight at *Hakii*. The walk from the river to the vill. of Minobu occupies $\frac{3}{4}$ hr. Coach or *jinrikisha* can be taken for the first stage from Kōfu to *Kajikazawa*, where boats are engaged to *Iwabuchi* (price \$3 $\frac{1}{2}$ for boat with 4 men, weather being favourable, or seat in ordinary passenger boat entailing many delays, 35 *sen*).

There is considerable traffic on the Fujikawa, no less than 600 boats being engaged in it. When the river is in its ordinary state, the times taken are as follows:

KAJIKAZAWA to:—	HRS.
Hakii	2½
Nambu	1
IWABUCHI.....	3
Total	6½

As far as the confluence of the Hayakawa the river flows placidly along, now at the base of bare rocky hills, now past villages and rice-fields. Below this point begins a series of races and small rapids, the most remarkable of which is just above the Hanging Bridge, where the current whirls along at a dizzy pace. On nearing *Matsuno*, some fine groups of hexagonal andesite columns will be noticed on the r. bank. At

Iwabuchi (*Inn*, *Tani-ya), the boats are taken along the canal to the landing-place close by the railway station.

6.—FROM KōFU TO SHIMO-NO-SUWA ON THE NAKASENDO.

Itinerary.

KōFU to:—	Ri.	Chō.	M.
Nirazaki	3	5	7¾
Enno	2	—	5
DAI-GA-HARA ..	2	9	5½
Kyōraishi	1	16	3½
Tsutaki	1	6	2¾
Kazazawa	3	8	7¾
Kami-no-Suwa....	3	19	8½
SHIMO-NO-SUWA	1	4	2¾
Total	17	31	43½

This road is a continuation of the Kōshū Kaidō, the first section of which, from Tōkyō to Kōfu, has been described on pp. 214-16. It is practicable for *basha* and jinrikishas the whole way.

Leaving Kōfu and crossing the Shiogawa, an affluent of the Fujikawa, we reach

Nirazaki (*Inn*, Yashima-ya) and **Enno**, also called *Tsubarai* or *Marino*. From a grove of trees just beyond Tsubarai, there is a grand view of Koma-ga-take, the whole sweep to the sharp summit of the precipitous rocky mass being seen to perfect advantage. The road now ascends the valley of the Kamanashi-gawa, the greater part of it as far as Dai-ga-hara being built up on the stony beds of various streams. The scenery of the valley is very pretty, and in many places quite striking. The r. side is lined with peculiar castellated cliffs of brown conglomerate, while to the l. rises the high range of which Koma-ga-take is the principal feature. Further on, Yatsu-ga-take appears to the r., while on looking back beautiful and varied views of Fuji are to be seen. We next reach

Dai-ga-hara (*Inn*, Take-ya), whence the ascent of the Kōshū Koma-ga-take can best be made (see p. 228). Beyond Dai-ga-hara, the road is lined on one side with fine red pine-trees, which shut out the view of the river as far as

Kyōraishi (*Inn*, Izumi-ya). At the boundary of the provinces of Kōshū and Shinshū, the road crosses to the l. bank of the Kamanashi-gawa, and passing through the insignificant vill. of Shimo Tsutaki, reaches

Kami Tsutaki (*Inn*, Ōsaka-ya), after which it becomes hilly. The highest point is reached at 3,070 ft. above the sea, being 1,050 ft. above Dai-ga-hara. Thence we descend to

Kanazawa (*Inn*, Matsuzaka-ya), and down the valley of the Miyagawa, where the waters of Lake Suwa soon come in view. From several points further on, fine views are gained of the mountains on the borders of Hida, the most conspicuous summits being Iwasuga-take and Yari-ga-take. The lofty mountain in the distance to the l. of the lake is Nishi Koma-ga-take.

Kami-no-Suwa (*Inn*, Botan-ya)

is a busy town on the borders of the lake. About 2 *ri* distant stands the *Ichi no Miya*, or chief Shintō temple of the province of Shinshū, which contains some excellent wood carvings. The annual festival is held on the 1st August. The road now skirts the slopes on the N. shore of the lake, and passing through the hamlets of Ōwa and Takaki, reaches Shimo-no-Suwa (see Route 35).

7.—FROM KŌFU OVER THE MISAKA-TŌGE TO YOSHIDA AT THE BASE OF FUJI, AND TO GOTEMBA ON THE TŌKAIDŌ RAILWAY.

Itinerary.

KŌFU to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Izawa	1	23	4
Kami Kurogoma ..	1	31	4 $\frac{1}{2}$
Tōnoki	1	18	3 $\frac{3}{4}$
Kawaguchi	2	30	6 $\frac{3}{4}$
YOSHIDA	2	3	5 $\frac{1}{4}$
Yamanaka	4	8	10 $\frac{1}{4}$
Subashiri	2	—	5
GOTEMBA	2	30	7
Total	18	35	46 $\frac{1}{4}$

Time required, 2 days, stopping at Yoshida the first night. Yokohama may easily be reached by train from Gotemba on the evening of the second day. Jinrikishas are practicable with two men the whole way, when the roads are in good repair.

The road follows the *Kōshū Kai-dō* as far as

Izawa (*Inn*, Shishimoto), where it turns off to the r., and soon enters a narrow valley. From *Kami Kurogoma* it rises rapidly to

Tōnoki (*Inn*, Sakai-ya), 3,200 ft. above the sea. It then ascends for about 1 hr. through a forest to the hut on the summit of the *Misaka-tōge*, which is 5,120 ft. above the sea. The view of Fuji from this point, as it rises from Lake Kawaguchi, is justly celebrated. Below is the vill. of Kawaguchi; on the opposite side of the lake are Funatsu and Kodachi; further S. is

Lake Yamanaka. The view looking back towards the N. and W. includes Kimpu-zan, Yatsu-ga-take, Koma-ga-take, Jizō-dake, and in the plain below, the vill. of Izawa. It is an hour's descent to

Kawaguchi (*Inn*, Nakamura), a poor vill. lying a couple of hundred yards from the lake. Boats can be procured from here to Funatsu, making an agreeable change in the day's work; or else one may follow the road skirting the lake through the hamlet of Akasawa for about $\frac{3}{4}$ hr., with steep mountains on every side. Funatsu produces white and coloured *tsumugi*, a coarse fabric woven from spun floss silk. From Funatsu to Yoshida, and indeed all the way on to Subashiri and Gotemba, the road traverses the moor that forms the base of Fuji.

8.—FROM KARUIZAWA ON THE NAKASENDO TO KŌFU BY THE TSUYUTARE PASS.

Itinerary.

KARUIZAWA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Iwamurata	4	33	12
Usuda	2	5	5 $\frac{1}{4}$
Takano-machi ..	1	7	3
Hata	1	20	3 $\frac{3}{4}$
Umijiri	3	10	8
Itabashi	2	10	5 $\frac{1}{2}$
Nagasawa	4	4	10
Nirasaki	4	32	12
KŌFU	3	18	8 $\frac{1}{2}$
Total	27	31	68

This route is recommended to those whose chief object is mountain climbing. Exclusive of such climbing, the journey takes 2 days, jinrikishas being available for the first part between Iwamurata and Usuda, and *basha* from Nirasaki to Kōfu. The rest must be done on foot. There is accommodation of the usual country sort at the places mentioned in the itinerary.

Hata is the best place from which to ascend *Tateshina-yama*. This expedition requires the whole of a

long day, but repays the trouble by the extensive view which the peak affords.

From **Umijiri**, at the end of the Iwasaki gorge, one may visit the sulphur springs of *Inago* (21 *chō*), and thence go up to the *Honzawa* baths (3 *ri*), situated at a height of 3,200 ft. above Umijiri. The summit of the *Honzawa* pass, some 40 min. walk beyond the *Honzawa* baths, is 7,400 ft. above the sea. From this point a path leads to the summit of *Mikaburi-yama*, 8,450 ft. above the sea. The whole expedition will occupy a day.

Itabashi is the best starting-point for the ascent of *Akadake*, but there is no path. Two *ri* across the moor from Itabashi is a wood-cutter's hut at the base of the spur where the ascent begins, and it is advisable to sleep there in order to make an early start. The hut stands about 5,300 ft. above the sea, which leaves 3,690 ft. to be still ascended, the summit having an altitude of 8,990 ft., and the climb being very steep in parts. The view includes *Asama-yama*, *Kimpuzan*, *Fuji*, and all the mountains on the W. boundary of *Kōshū*. Guides cannot always be procured at Itabashi. In this case it will be necessary to proceed to *Hirasawa*, half-way between Itabashi and *Nagasawa*, where they can be had at any time.

From **Nagasawa** it is an easy climb up *Gongen-dake*, the most southerly of the numerous peaks known under the collective name of *Yatsu-ga-take*. It is not usual, however, with the Japanese to make the ascent until after the autumn equinox, and the traveller may therefore experience a little difficulty in obtaining guides. In this, as in the previous case, he will do best to make *Hirasawa* his starting-point. The ascent occupies about 5 hrs., the descent to *Nagasawa* 3 hrs., that to *Hirasawa* 4 hrs. The view includes the whole of the *Hida-Shinshū* range, amongst which *Yari-ga-take* is conspicuous to the

N. W., *Fuji* is seen towering aloft S. by E., the *Kōshū Koma-ga-take* S. W. by S., *Shirane* a little to its S., *Hō-ō-zan* S.S.W., distinguished by the monumental pile of rocks at its summit, and *Kimpuzan* S.E. by E.

ROUTE 27.

THE VALLEY OF THE HAYAKAWA.

Itinerary.

MINOBU to:—	Ri.	Chō.	M.
Akasawa	3	—	7 $\frac{1}{4}$
Gokamura	2 $\frac{1}{2}$	—	6
Kyō-ga-shima ..	2	—	5
Hayakawa.....	1	—	2 $\frac{1}{2}$
Shimo Yujima ..	3 $\frac{1}{2}$	—	8 $\frac{1}{4}$
Narada	2	—	5
Ashikura	5	—	12 $\frac{1}{4}$
Arino	2	—	5
Dōdō	—	15	1
Midai	—	10	3 $\frac{3}{4}$
KŌFU	2	—	5
Total	23	25	58

These distances are approximate, and it is possible that some of the mountain *ri* may be of 50 *chō* instead of only 36 *chō*, which would, of course, proportionately increase the mileage. An alternative plan at the start, for those coming down the *Fujikawa*, is to alight at the hamlet of *Itomi*, near the confluence of that river with the *Hayakawa*, and join the above itinerary near *Gokamura*, 3 $\frac{1}{2}$ *ri* from *Itomi*.

This route is a very rough one; for though so close to civilisation, the country through which it leads lies in the heart of the great mountain mass dividing *Kōshū* from *Shinshū* and *Suruga*, and both the people and the roads are in much the same state as they were in earlier centuries before railways were known or foreigners

heard of. The journey can only be accomplished on foot, and one should travel as lightly as possible, for all baggage has to be carried by coolies, who are often difficult to obtain. The traveller will meet with no regular inns; but the officials and headmen of the various hamlets are very civil, and ready to provide the best accommodation their places afford. It is possible to combine with this trip the ascent of the Kōshū Shirane-san and other lofty peaks which form the subject of the next route.

At *Akasawa* the path strikes r. in order to enter the valley of the Hayakawa, which it does near *Gokamura*. A short way beyond this, it descends to a pretty valley near the hamlet of *Shio-no-ue*, where the scenery is particularly striking. To the l. rises *Shichimen-zan*, thickly wooded and seen to much better advantage here than from *Minobu*. Directly opposite is the bold round summit of *Amebata-yama*, also called *Zaru-ga-take*, through the deep ravine to the l. of which flows the *Amebata-gawa*. Below is seen the Hayakawa winding down the valley on the r., and forming almost a complete circle as it bends round a low wooded promontory, which from this point has the appearance of an island. The path now descends over a rough water-course to the bed of the river, and ascends the l. bank to *Kyō-ga-shima*. Eight *chō* further on, it crosses the stream on a *tsuri-bashi*, or "hanging bridge," to the hamlet of *Hō*, in the neighbourhood of which a gold mine is worked.

For a description of the *tsuri-bashi* of the mountain districts of Eastern and Central Japan, see p. 218. Another primitive kind of bridge, called *mannen-bashi*, has sometimes to be crossed on this route. It consists of a long piece of timber, which is simply tied at the end to projecting supports, such as are used in the hanging bridge. The span is not so great as that of the *tsuri-bashi*; but the narrowness of the roadway, and the imperfect manner in which the projecting beams are supported, give the traveller a most

uncomfortable feeling of insecurity. The Japanese name is a hyperbole signifying "Bridge of a Myriad Years."

Beyond *Hō*, the path leads over one of the lower spurs of *Daikoku-yama*, and follows the steep side of the valley high above the stream. After passing the hamlet of *Nishino-miya*, one re-crosses the river to

Hayakawa. Comfortable quarters may be obtained one mile further on at the house of the *Sonchō* (Mayor) of *Misato*, the "three villages" of which Hayakawa is one. Gold is said to be found in the neighbourhood, while plantations of the paper-tree (*Edgeworthia*) and of tobacco, line this part of the valley. Higher up, beyond the hamlet of *Arakawa*, the scenery is charming. The river dashes along through a fine rocky glen, and is spanned by one of the *mannen-bashi* at a highly picturesque spot. After crossing the bridge, the road divides. The route to *Narada* turns to the r., and ascends a very steep hill for about 1 *ri*, winds round its upper slope, and descends again to the river through wild and rugged scenery before reaching the hamlet of *Shimo Yujima*. Beyond this place, the path crosses and re-crosses the river on *mannen-bashi*. About 40 *chō* on, and a little way up the ravine to the r., is the hot spring of *Kami Yujima* (poor accommodation).

Narada (accommodation at a Buddhist temple), the last inhabited place in the valley, consists of but a few households. All the inhabitants bear the same surname, and seldom intermarry with the people of other villages. They are a primitive folk of a peculiar type of countenance, who wear in summer a loose hempen dress, and deer and bear-skins in the winter. Their dialect is peculiar, abounding in archaic words and obsolete grammatical forms. Owing to their practical isolation from the outer world, their ignorance and want of education are extreme, and they are content to live in dirt

and squalor. Rice, *sake*, and soy are with them luxuries to be indulged in on rare occasions, their ordinary food consisting only of millet and potatoes. Narada boasts "Seven Wonders" (*Nana Fushigi*), amongst which are enumerated a brackish pool, the waters of which are said to have the property of dyeing black any article of clothing left to steep in them for forty-eight hours, and a reed whose leaves grow only on one side of the stem.

More interesting to the determined pedestrian than these village wonders will be the ascent of *Shirane-san*, which may be taken on the way to Ashikura, instead of proceeding to the latter place by the usual path according to the itinerary. For this ascent, see next page.

The ordinary path from Narada to Ashikura winds up and down a succession of forest-slopes, whose thick foliage almost entirely shuts out all view. Now and then, however, glimpses are caught of *Shirane-san* and of the valleys of the *Arakawa* and *Norokawa*. Further on the path divides,—r. to Kōfu viâ *Hirabayashi*, l. to Kōfu viâ *Ashikura*. The latter is not practicable during heavy rains; but the traveller is recommended to take it when it can be traversed, on account of its wild and beautiful scenery. A portion of the way lies down a precipitous rocky ravine known as the *Ide-zawa*, where the gorge is in many places so narrow that its perpendicular sides seem almost to meet overhead. The path descends by the side of a torrent, crossing and re-crossing the stream on trunks of trees, and being occasionally carried over clefts and landslips on bridges of very primitive construction.

Ashikura, which stands on the l. bank of the *Midai-gawa*, consists of four hamlets named *Katsuzawa* (the highest up the valley), *Ōzori*, *Kozori*, and *Furu-yashiki* lower down. Persons who intend to

make the ascent of *Hō-ō-zan* or *Kaigane* should stay at *Kozori*. There is also fair accommodation at *Furu-yashiki*. *Jinrikishas* may sometimes be found on entering the *Kōfu* plain.

ROUTE 28.

THE MOUNTAINS BETWEEN THE FUJIKAWA AND THE TENRYŪ-GAWA.

1. SHIRANE-SAN (NŌDORI, AI-NO-TAKE, KAIGANE). 2. HŌ-Ō-ZAN.
3. THE KOMA-GA-TAKE OF KŌSHŪ.
4. AKAISHI-SAN.

The great mountain mass to the W. of Kōfu, lying between the valleys of the *Fujikawa*, *Ōigawa*, and *Tenryū-gawa*, is second only in orographical importance to the *Etchū-Hida* mountains described in *Route 30*. Climbing in this range involves no little hardship, for the reasons stated in the introduction to the previous route, with which the greater part of this one may conveniently be combined. None but experienced mountaineers should attempt it.

1.—SHIRANE-SAN.

In order to avoid confusion when arranging with peasant-guides and hunters, let it be understood that *Shirane-san* is not one individual peak, but a general name for the northern and more elevated portion of the range of which *Nōdori-san*, *Ai-no-take*, and *Kaigane* are the chief peaks. The two latter are called *Arakawa-dake* and *Kita-dake* respectively in the *Geological Maps*.

There exists a somewhat amusing rivalry between the inhabitants of *Narada* from which the first two peaks are ascended, and those of *Ashikura*, the nearest point to the third, one village maintaining that *Ai-no-take* is the highest of the

three and the true *Shirane*, while the other claims that honour for *Kaigane*. An unprejudiced observer, looking at the range from the summit of *Hō-ō-zan* or from any other mountain top that commands a view of the two peaks, will adjudge the *Ashikura* people to be in the right about the question of altitude.

Narada (see p. 225) is the starting point for the ascent,—not that there is any regularly marked path thence to the top of the range, but that guides are there procurable who know the way up, and will carry whatever is necessary in the way of provisions and bedding. Those who purpose to ascend all of *Shirane's* peaks must be prepared to sleep out three nights, and, taking *Nōdori-san* first, to cross on the fourth day from the base of *Kaigane* to *Ashikura* (see p. 226). *Nōdori* and *Ai-no-take* involve sleeping out two nights and descending on the third day—like-wise to *Ashikura*. There is a hut at the E. base of *Kaigane*, but none on the top of the range. *Ai-no-take* cannot be ascended direct from *Narada*; *Nōdori* must first be climbed, and the track followed along the ridge to the former peak.

From *Narada* there is a choice of ways up *Shirane*, one leading along a ravine called *Hiro-Kōchi*, the other up the *Shira-Kōchi* a short way below it. To the top of the ridge is a stiff climb of 9 hrs., frequent rests being needed by the guides who carry the burdens. The height is 8,400 ft. above the sea, or 5,900 ft. above *Narada*, and snow often lies there as late as July. Once on the ridge, the rest of the ascent is easy. In 2 hrs. the first peak, nameless on the maps, is reached. The view includes W.S.W., the round top of *Ena-san* in *Mino*; N.W. by W., *Ontake*; and in front of the highest peak of a long ridge, the *Koma-ga-take* of *Shinshū*. *Norikura* bears N.W., and *Yari-ga-take* N.W. by N. In the far distance N.E., the top of the *Nikkō Shirane* can just be descried, and the *Chichibu* mountains are well seen in the same direction. *Hō-ō-zan* is

nearly N.N.E.; then come *Jizō-ga-take*, and *Kwannon* and *Yakushi* close together. *Fuji*, the basin of the *Fujikawa*, and the *Kōfu* plain are distinctly visible.

Half an hour more brings us to the top of *Nōdori*, 9,970 ft., which commands much the same view as the previous summit, with the addition of *Ai-no-take* and *Kaigane*, the latter of which now comes in sight for the first time.

From the summit of *Nōdori* to that of *Ai-no-take* (10,260 ft.) takes 2 hrs. The top consists of bare rock; but a little below, every sheltered nook has a patch of grass, gay with the flowers that inhabit higher altitudes. Ten min. below the summit on the E. side, is an excellent camping place. The view from the highest point includes, besides the mountains already mentioned, the following:—*Koma-ga-take* a little to the E. of N., *Kaigane* N.N.E., *Yatsu-ga-take* just on the E. of *Kaigane*; *Kimpuzan* N.E. by E., and *Senjō-ga-take*, a much lower mountain on the l. of the *Norokawa*, N.W. The source of this stream is perceived far down on the N.W. flank of *Ai-no-take*. Towards the S., and beyond *Nōdori-san*, a long range of mountains is seen stretching down the frontier of *Kōshū*, and getting gradually lower as it approaches *Minobu*. *Fuji* rises between S.E. and E.S.E., while *Hō-ō-zan* and *Jizō-ga-take* on the one side, and *Ontake*, *Norikura*, and *Yari-ga-take* stand up perfectly clear on the other. The descent from *Ai-no-take* to *Ashikura* is fatiguing as far as a stream some 4,200 ft. above sea level. This stream is the *Arakawa*, one of the sources of the *Hayakawa*. If the day is too far spent to allow of *Ashikura* being reached before nightfall, one may sleep at some wood-cutters' huts, 1½ hr. before getting to that village.

Kaigane (10,330 ft.) can best be ascended from *Kozori*, one of the hamlets of *Ashikura*. It is a day's climb to a small temple where a

halt may be made for the night, whilst the remainder is said to take 6 hrs. The usual plan is to descend to the temple and spend the second night there, returning to Ashikura next day. But should the traveller wish to complete the round by ascending Ai-no-take and Nōdori-san, it will be necessary to sleep out one if not two nights more before descending either to Narada or to this temple.

2.—HŌ-Ō-ZAN.

The ascent of this mountain (9,550 ft.) which, like that of Kaigane, is best made from Ashikura, will occupy a good pedestrian about 9 hrs., and the descent 5 hrs. including stoppages. Though it is possible, by making an early start, to complete the ascent and descent in one day, it is not usual for pilgrims to do so. They generally, on the downward journey, halt for the night at the wood-cutters' hut of Ōmuro, $1\frac{1}{2}$ *ri* below the summit. The accommodation being rough, provisions and bedding should be taken. Those who wish to enjoy the morning view from the summit must either make a late start from Komoro and spend the night at Ōmuro, ascending next morning at daybreak; or start early, and bivouac at the hollow between the summits of Jizō and Hō-ō-zan. In the latter case it will be necessary to take utensils for carrying water, as no water can be got beyond Ōmuro. The ascent commences beyond the hamlet of Kutsuzawa, 12 *chō* from Kozori. The view from *Suna-harai*, a rocky peak over which the path leads, includes in front Senjō-ga-take, over whose r. flank is seen the outline of the Shinshū Koma-ga-take; on the l. the ridge slopes down to the valley of the Norokawa, on the opposite side of which rises the sharp summit of Kaigane; lower down the valley, stands out the bold massy form of Ai-no-take, while in the further distance appear the lofty mountains on the northern

boundary of Suruga. To the r., the summits of Yakushi-dake and Kwannon-dake shut out the more distant prospect. The view on looking back includes Fuji, the Kōfu plain, and surrounding mountains. Yakushi-dake is not usually ascended by pilgrims. From Kwannon-dake which they do generally visit, there is a fine view of the ravine through which the Norokawa flows. The highest point—Hō-ō-zan properly so called—is still further on, and may be scaled as far as the ledge which supports the two enormous blocks or pillars of granite that form the actual summit. The view closely resembles that from Koma-ga-take described below.

Hō-ō-zan may also be ascended from Enno on the Kōshū Kaidō (see p. 222). The distance to the top of the gap between Jizō-dake (a lower spur of the Kwannon-dake above-mentioned) and Hō-ō-zan is called 5 *ri*. The path crosses the spur to the l. of the vill., and descends to the bed of the Komukawa, which is followed up until the actual ascent of $2\frac{1}{2}$ *ri* commences.

3.—THE KOMA-GA-TAKE OF KŌSHŪ.

Dai-ga-hara on the Kōshū Kaidō is the best starting point for this grand mountain, 9,840 ft. above sea level. The climb is so precipitous and difficult in parts as to have given rise among the pilgrims to the use of such terms as *Oya shirazu Ko shirazu* (see p. 146), *Ichī no Nanjo*, or the "First Difficulty," *Ichī no Nōzoki*, or the "First Peep" (over a precipice), etc. The ascent is also so long—nominally 7 *ri* to the summit—as to necessitate sleeping one night at the Ōmuro or Umadome huts on the mountain side. Water should be taken up, as none can be procured except at these huts. The summit consists of two peaks, on one of which stands a bronze figure of the Shintō god Ōnamuji. On the second and higher peak, called Oku-no-in, is a small image

of the Buddhist deity Marishi-ten. The summit commands a magnificent view on every side. Looking S., the eye sweeps over the valleys of the Norokawa and Tashiro-gawa, to the l. of which rises the long range of Shirane, the most conspicuous summits being the snow-streaked peak of Kaigane-san which stands in close proximity, and beyond, the bold mass of Ai-no-take; the central portion of the range. Beneath is the ravine through which the Norokawa flows as it winds round the base of Kaigane; the mountain to the r. is Senjō-ga-take. Beyond Shirane several high mountains are visible, being probably those that stand on the N. boundary of Suruga. Towards the E. the valley of the Fujikawa is seen between the near summit of Hō-ō-zan and the E. slope of Kaigane, and in the far distance can be distinguished the promontory of Izu and the sea. The most striking feature of the view is Fuji, to whose l. a wide plain stretches far away to the E. Towards the N. and W. the following mountains appear in succession:—A portion of the Chichibu range, Kimpu-zan, Yatsu-ga-take, Asama-yama, the lofty mountains on the borders of Etchū and Hida, Ontake, the Koma-ga-take of Shinshū, and Ena-san, while the nearer view includes the plain of Kōfu, the valley of the Kamanashi-gawa, Tateshinayama, the mountains about the Wada pass, Lake Suwa, and the valley of the Tenryū-gawa.

Rhododendrons grow in great quantities on Koma-ga-take. During the latter part of July, when the trees, which attain to a considerable size, are in full bloom, they impart a charming hue to the scene.

4.—AKAISHI-SAN.

This, though one of the highest peaks of the range separating the valleys of the Tenryū and the Ōigawa, is little known because not visible from any of the ordinary lines

of travel. It is best approached from *Takatō (Inn, Ikegami-ya)*, an important town situated in the valley of the Mibukawa, an affluent of the Tenryū. Those coming from the E. may most expeditiously reach Takatō viâ Kōfu and Kami Tsutaki on the high road to Shimo-no-Suwa, whence it is a 7 *ri* walk, the path turning off l. at the vill. of Sezawa, 1 *ri* beyond Kami Tsutaki, and crossing the Nyūkasawa-tōge and Shibiri-tōge. Hill scenery alternates with park-like stretches that recall England. Those from the W. reach it from Ina (see p. 230), 2 *ri*. Travellers coming from the direction of Shimo-no-Suwa may also reach Takatō from Kanazawa on the Kōshū Kaidō, from which village it is a pleasant walk of some 3 *ri* to *Midogaitō (Inn, Echigo-ya)*, and then 3½ *ri* more to Takatō. From Takatō the road leads due S. up the valley of the Mibukawa, affording good views of the W. side of the Kōshū Koma-ga-take, and over the Ichinose-tōge (4,450 ft.) to *Onna-taka*.

This hamlet is said to derive its name from the fact that the women are here the heads of the households. It is also stated that if a man from any other place marries a woman belonging to this hamlet, he is sure soon to droop and die.

and *Ichiba*, which is recommended as a halting place. Places further on where one may stay are *Ōkawara*, (*Inn* by Imai Takijirō), Kamazawa, and the warm sulphur baths of *Koshibu*.

The actual ascent takes 11 hrs. from Koshibu, being an arduous scramble, during the first part of which the Koshibu-gawa has to be crossed and re-crossed more than a score of times. This is followed by a hard climb of 2 hrs. or so up the steep tree-clad slopes of a spur of Akaishi-san, the ascent then leading over bare loose rocks of a reddish colour for 2 hrs. more to a point where it is necessary to turn and go straight up to the final *arête*. This is a moderate climb of 1 hr., and it requires another hour

to walk up to the highest point of the peak, which affords a fine view of most of the high mountains of Central Japan. A night has to be spent in what the hunter-guides call a grand cave, but is a bare shelter between two rocks. Water is not always easily found on the mountain side. About 1 m. from the summit is a hollow where the climber who wishes to see the sunrise might sleep.

Instead of returning to Takatō, it might be possible to cross over into the valley of the Ōigawa, and either descend to the Tōkaidō, or strike the head-waters of the Hayakawa across another range (see p. 225); but the country is rough in the extreme.

ROUTE 29.

THE RAPIDS OF THE TENRYŪ-GAWA.

These rapids, the finest in Japan, form a natural route connecting the two chief highways of the central portion of the Main Island,—the Nakasendō and the Tōkaidō. The village where one embarks is called **Tokimata** (*Inn*, *Umeno-ya). It is reached from the E. by travelling along the Nakasendō as far as Shimo-no-Suwa on Lake Suwa, thence to *Matsushima* (*Inns*, Mon-ya and Tsuta-ya) on another important highway called the *Ina Kaidō*, and along that highway to **Iida** (*Inn*, Iwaki-Masu-ya), a large and flourishing town, formerly the residence of a Daimyō named Hori. The portion of the Ina Kaidō which is included in this route is by no means lacking in the picturesque. It also brings the traveller into the vicinity of the Shinshū Koma-ga-take, which may be ascended from Akao or from Ina. Those coming from the W. along the Nakasendō

may leave that highway either at *Tsumago*, whence 3 *ri* to Hirose, 3 *ri* over the *Ōdaira-tōge* to *Ōdaira* (also called *Ōhira-tōge* and *Ōhira*), and 3 *ri* more to *Iida*, all on foot; or else at *Shiojiri*, whence a jinrikisha road leads to *Matsushima* on the *Ina Kaidō*, 5 *ri* 24 *chō* (13 $\frac{3}{4}$ m.).

Itinerary.

SHIMO-NO-SUWA to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Matsushima	6	5	15
Ina	2	18	6
Akao.....	3	6	7 $\frac{3}{4}$
Iijima	1	31	4 $\frac{1}{2}$
IIDA	5	27	14
TOKIMATA	2	—	5
Total.....	21	15	52 $\frac{1}{4}$

The best accommodation on the way to Tokimata is at *Matsushima* and at *Ina* (*Inn*, Tomi-ya). The whole way from Shimo-no-Suwa to Tokimata is practicable for jinrikishas and can easily be accomplished in two short days; but the occasional roughness of the latter part of the route necessitates the taking of two jinrikisha-men. The passage by boat from Tokimata down to the Tōkaidō generally occupies 12 hrs. The total distance travelled by water is estimated at 36 *ri*—say 90 m.;—but the latter portion of this is along a comparatively sluggish current. The boat does not take the traveller actually to the Tōkaidō Railway. Whether bound up or down the line, he alights at *Nakano-machi*, for the station of **Hamamatsu**, 1 *ri* 28 *chō* distant. Some may indeed prefer to alight at *Ikeda* for the station of *Nakaizumi*; but this station being a small one, few trains stop there. A good halting-place on the river is *Unna* (*Inn*, *Ikeda-ya*), a resort of pilgrims en route for the shrine of *Akihasan* (see Route 34).

The charge for a boat in 1893 was \$22, the justification of this seemingly high price being the fact that it takes from 10 to 12 days to tow the boat upstream again. Boats.

not being always in readiness, it may be advisable to write beforehand (in Japanese, of course) to the inn-keeper at Tokimata to order one with 4 boatmen. Travellers are also recommended to time their movements so as to arrive at Tokimata on the afternoon previous to their descent of the rapids. This will enable them to make all arrangements overnight and to start early. One should be prepared for possible disappointment in the event of continued wet weather, when the river rises considerably. Nothing will induce the boatmen to undertake the journey if the water is above a certain height. Under such circumstances, the alternative return route given below may be taken. A spare hour at Tokimata can be pleasantly spent in visiting the picturesque bridge less than 1 *ri* down the river, at the spot where the rough-and-tumble part of its course begins.

The scenery of the Tenryū-gawa is most striking. After passing the bridge mentioned above, the river enters a rocky ravine; and from this point on to Nishinoto, a passage of some 6½ hrs., is almost one continued series of rapids and races. Walled in between forest-clad mountains that rise abruptly to a height of from 1,000 ft. to 2,000 ft., the river twists and tears along their rocky base, carving for itself a channel where there seems no possible means of exit. It is in such places that the skill of the boatmen will be most admired, where the boat, which looks as if it must be dashed to pieces in another moment, is shot round the corner only to be whirled on to some new danger equally exciting. Fortunately for the lover of the picturesque, some blasting which was undertaken a few years ago with a view to facilitating the transport of produce, has had no marked effect in effacing the ruggedness of nature. On approaching a rapid, the man forward beats the bow of the boat

with his paddle, both as a signal to the others and in the superstitious belief that it will bring good luck. Of rapids properly so-called, there are upwards of thirty, the finest of which are: *Yagura* (The Turret), near Ōshima; *Shin-taki* (New Cascade), 3 *ri* below Mitsushima; *Takaze* (High Rapid); *Chōna* (Adze), just beyond Ōtani; *Konnyaku* (Potato); *Shiranami* (White Waves); *Iori ga taki* (Iori's Cascade); and *Yama-buro* (Mountain Bath), the grandest of all, despite its homely name.

In the event of flood or any other unforeseen circumstance preventing the boat journey down the Tenryū-gawa, the traveller may strike the Tōkaidō Railway by taking a jinrikisha road called the *Chū Uma-kaidō*, which connects Iida with Nagoya, 30 *ri*. The vill. of *Oshina*, where this road would be joined, is 2½ *ri* from Tokimata and 2 *ri* from Iida. The chief places passed on the way are Nebane, Akechi, Tsuruzato, and Seto.

Nebane (*Inn*, Sumiyoshi-ya) is a great centre of traffic between the provinces of Shinshū and Mikawa, the latter sending fish and raw cotton, for which Shinshū returns tobacco, hemp, and dried persimmons. It is possible to reach *Toyo-hashi* on the Tokaidō Railway from Nebane by a road, some 16 *ri* in length, which leads viâ the temple of Hōrai-ji.

Akechi (*Inn*, Sumiyoshi-ya), next in importance, is a small but thriving town, which produces porcelain—chiefly tea-cups and rice-bowls of no artistic value. For *Seto*, a much more famous ceramic centre, see Route 31.

ROUTE 30.

THE MOUNTAINS OF HIDA AND
ETCHŪ.

1. INTRODUCTORY REMARKS. 2. GIFU TO TAKAYAMA IN HIDA. 3. TAKAYAMA TO MATSUMOTO AND UEDA BY THE HIRAYU AND ABŌ PASSES. NORIKURA AND KASA-DAKE. [NOMUGI PASS.] 4. YARI-GA-TAKE AND MYŌJIN-DAKE. 5. NAGANO TO TOYAMA OVER THE HARINOKI PASS. 6. TATEYAMA. 7. TOYAMA TO TAKAYAMA BY THE VALLEY OF THE TAKAHARA-GAWA. 8. KANAZAWA TO TAKAYAMA BY THE VALLEY OF THE SHIRAKAWA. 9. HAKU-SAN. 10. TAKAYAMA TO FUKUSHIMA ON THE NAKASENDO. 11. ONTAKE AND THE KOMA-GA-TAKE OF SHINSHŪ. 12. ENA-SAN.

1.—INTRODUCTORY REMARKS.

The provinces of Hida and Etchū may be conveniently taken together, because hemmed in between the same high mountain ranges which render this region exceptionally difficult of access, and have prevented it from being much visited even by the natives of the surrounding provinces. Lying completely beyond the reach of railways and modern civilisation, no part of Japan has changed so little of late years.

The range bounding these provinces on the E. is the most considerable in the Empire. The only one that can compare with it is that lying between the Fujikawa and Tenryū-gawa (see Route 28). Many of the peaks are streaked with snow until the early autumn, while in some of the recesses and gorges, where it is partially screened from the sun's rays, the snow never entirely disappears. Extending almost due N. and S. for a length of 60 or 70 miles, with a

breadth of from 5 to 10 miles, this range forms a well-nigh impenetrable barrier to communication from the S. and E. It consists chiefly of granite, overlaid in places with igneous rocks. Norikura and Tateyama are of volcanic origin. The highest and most conspicuous of the numerous peaks, beginning at the N., are as follows:

	FT.
Tateyama	9,500
Yari-ga-take	10,000
Myōjin-dake	10,100
Norikura	9,800
Ontake	9,800
Haku-san	8,900
Koma-ga-take	10,300

The lower flanks of the chain are clothed with forests, in which the most common trees are beeches and oaks. Conifers also are plentiful. Among the wild animals of this region may be mentioned bears, deer, the goat-faced antelope, and two kinds of boar. The streams abound with trout. The scanty population consists of hardy, simple folk, supporting themselves by hunting, wood-cutting, and charcoal burning. Their staple food is buckwheat and millet, while barley, hemp, beans, and mulberry-leaves form the other chief productions of the valleys.

It will thus be seen that the mountaineer has but hard fare to expect, and will be wise to provide himself with as many tins of meat, preserved milk, etc., *as can be packed into a small compass*. The recommendation is advisedly framed in these terms; for much luggage cannot be carried, owing to the general scarcity of men to carry it. Needless to add that the accommodation is often of the roughest. Only at Toyama the capital of Etchū, at Takayama the capital of Hida, at Matsumoto, and at a few other of the larger towns, is the ordinary standard of Japanese provincial comfort attained. Should the varying efficiency of the carry-

ing companies which undertake to forward goods from one portion of Japan to another permit, comparative comfort and plenty may be ensured by sending boxes of food, extra clothing, books, and whatever else may be required, ahead to the chief towns through which one expects to pass. It is, however, always advisable to leave a good margin of time, as the Japanese are not to be relied on for punctuality or despatch.

For practical convenience' sake, four mountains have been included in this route that do not topographically belong to it—Haku-san, Ontake, the Koma-ga-take of Shinshū, and Ena-san, because, though not actually forming part of the same range, they stand not far from it, and are likely to interest the same class of travellers and to be visited during the same trip.

The district treated of in this route may be best approached from one of three sides, viz. from Ueda or Nagano on the Karuizawa-Naotsu Railway; from Gifu on the Tōkaidō Railway; or from the Sea of Japan, on which last side Toyama is the natural starting-point. The first-mentioned approach is to be preferred by travellers from Yokohama, the last two by those coming from Kōbe. Matsumoto and Fukushima make excellent centres for excursions among these mountains.

A road is in course of construction from Shimashima over the summit of the Tokugo-tōge, a pass which crosses the range running parallel to the great ridge of which Yari-ga-take forms the highest point. Ultimately it will head down to the Azusa-gawa, and then probably, crossing that river, come out on the Hirayu side of the chain. Should this be the case, it would afford a capital high-level route from Shinano into Hida, and greatly facilitate travel through the wildest district of Japan.

2.—FROM GIFU ON THE TŌKAIDŌ RAILWAY TO TAKAYAMA IN HIDA.

Itinerary.

GIFU to:—	Ri.	Chō.	M.
Akutami	2	6	5 $\frac{1}{4}$
SEKI	2	4	5 $\frac{1}{4}$
Nakanoho	5	1	12 $\frac{1}{4}$
Kamibuchi	1	33	4 $\frac{3}{4}$
Kanayama	3	13	8 $\frac{1}{4}$
Shimohara		14	1
Hoido	3	—	7 $\frac{1}{4}$
Gero	3	18	8 $\frac{1}{2}$
Hagiwara	2	4	5 $\frac{1}{4}$
Ossaka	3	1	7 $\frac{1}{2}$
Kukuno	3	32	9 $\frac{1}{2}$
TAKAYAMA	3	4	7 $\frac{1}{2}$
Total.....	33	22	82

This road, called the *Hida Kaidō*, is practicable for jinrikishas throughout, though there are some bad portions. The best accommodation is at **Seki** (Inn, *Yorozu-ya), at *Shimohara*, and at *Gero*, also called *Yunoshima*, where there are mineral springs. The tame character of the landscape during the early part of the journey, lying within the province of Mino, is exchanged for scenes of entrancing beauty on crossing over into the province of Hida near *Kanayama*, which continue all the rest of the way. From here to *Kukuno*, the traveller wends for forty miles along the beautifully wooded valley of the *Hida-gawa* (called *Masuda-gawa* and *Adanogō-gawa* further on), through a succession of rocky ravines where the road clings to the precipices that overhang the foaming water. Curiously enough, one of the finest parts of the route has received the ill-sounding name of *Jigoku* ("Hell"), apparently by reason of the awe which it has inspired in native beholders. Specially grand and rugged is the view at the confluence of the *Ossaka-gawa* with the main river. The hill between *Kukuno* and *Takayama* is called the *Miya-tōge*, from a very ancient Shintō temple, the chief one of the province. It stands r., in

a beautiful grove on the way down. Descending into a small plain, we soon enter

Takayama (*Inn*, *Taniga-ya). This, the capital of Hida, is divided into three main parts, called respectively *Ichino-machi*, *Ni-no-machi*, and *San-no-machi*. The shops are poor. A good panorama of the town and neighbouring mountains can be had from *Shiroyama*, a hill close by on which a castle formerly stood. It is only 10 min. climb.

3.—FROM TAKAYAMA TO MATSUMOTO AND TO UEDA ON THE KARUZAWA-NAOETSU RAILWAY BY THE HIRAYU AND ABŌ PASSES. NORIKURA AND KASADAKE. [NOMUGI PASS.]

Itinerary.

TAKAYAMA to:—	Ri.	Chō.	M.
Matsunoki.....	15	1	
Hachi-ga-machi ..	1	3	2 $\frac{3}{4}$
Ōtani	1	—	2 $\frac{1}{2}$
Hiomo	1	17	3 $\frac{1}{2}$
Kute	1	28	4 $\frac{1}{4}$
HIRAYU	2	8	5 $\frac{1}{2}$
Top of Abō-tōge ..	2	—	5
Descent to Azusa-			
gawa	2	—	5
Top of Hinoki-tōge.	1	—	2 $\frac{1}{2}$
Ōnogawa	1	—	2 $\frac{1}{2}$
Kumanosawa	3	25	9
SHIMASHIMA ..	2	18	6
Niimura.....	3	18	8 $\frac{1}{2}$
MATSUMOTO	1	18	3 $\frac{3}{4}$
Total	25	6	61 $\frac{1}{2}$

Jinrikishas can generally be taken for a distance of 4 *ri* out of Takayama, and again in the Matsumoto plain after passing Kumanosawa.

Leaving the E. end of Takayama, the road traverses the vill. of *Matsunoki*, where a rope stretched across the valley testifies to an ancient superstition. According to the date at which the weather causes this rope to snap, omens are drawn for the crops of the ensuing twelve month. It is replaced yearly on the 7th day of the 7th moon. This spot is one of the "Eight

Views" of the province of Hida. At the top of the Tete-zaka, before descending to *Hachi-ga-machi*, the summits of Yari-ga-take, Kasadake, Norikura, and Ontake come in view.

Accommodation may be had at various temples between Takayama and *Hiomo*, after which *Hatahoko* is the only halting place for the night until we reach Hirayu. The first part of the way is extremely picturesque, and the road good as far as *Hiomo*, beyond which it dwindles to a mere pathway. At *Kute* commences the ascent of the *Hirayu Pass*, which lies through a dense forest of beech, fir, and oak for a little more than 1 *ri*. The descent on the other side, also 1 *ri*, is very steep, down to the hollow between high mountains where nestles the little hamlet of

Hirayu (*Inn* by Emon Saburō). This place is frequented by the people of the province for the sake of its chalybeate hot spring. Hirayu forms the best head-quarters for those desirous of scaling Norikura to the S. and Kasadake to the N.W.

[Hirayu may also be reached by following the Takahara-gawa from *Funatsu* (see p. 240) nearly all the way to its source. *Gamada*, for the ascent of Kasadake, 8 *ri* from Funatsu, may be reached in the same way. Gamada is picturesquely situated, and boasts hot sulphur baths.]

ASCENT OF NORIKURA.

The way from Hirayu leads past a magnificent cascade over 200 ft. high, formed by the Takahara-gawa near its source, and through some Mines (*Kōzan*) 2 hrs. from Hirayu, where it may be advisable to spend the night, so as to make an early start unless indeed the mountainer prefer to arrange his expedition so as to sleep at the *Murodō* hut near the summit, mentioned further on. Though the mines lie at an altitude of 7,000 ft., work is carried on all

the year round. The annual output is about 150,000 lbs. of copper and 2,500 lbs. of silver. The ascent begins, if one may say so, by a drop of several hundred feet down a steep shale slope to a torrent, whence it is a rough-and-tumble scramble through the forest. Emerging from this, the climb is over rocks and snow. A charming lake surrounded by rugged peaks, and some natural caves are interesting objects passed on the way. Still further on—about 5 hrs. from the mines—is a hut called the *Muro-dō*. The final climb leads over lava blocks and scoriæ, ending at the small shrine of Asahi Gongen on the northernmost and highest peak of the mountain. Norikura is an old volcano, the peak being really one of the sides of the crater from which extensive lava-flows formerly poured. The view should embrace all the great peaks of the Japanese Alps—granite giants, which unfortunately are but too often veiled in rain or mist. The return to Hirayu occupies about 6 hrs.

[Norikura may also be ascended from the vill. of *Ōnogawa* on the E. side. But as the climb up and down is likely to prove too much for one day, the best plan is to spend the night either at a sleeping hut 4,800 ft. high beside a small stream abounding in excellent trout, or at the *Murodō* above-mentioned, as the last part of the ascent from *Ōnogawa* coincides with that from Hirayu.]

(The grey cliffs and shining snow-slopes of *Kasadake* form a striking picture to one looking down the narrow valley to the N.W. of Hirayu. This mountain is believed to have never been ascended by Europeans, and even the Geological Survey Map omits to give its height. The natives, however, assert that it can be climbed from the hamlet of *Gamada*, 7½ m. from Hirayu, see previous page.)

Few walks of 30 miles are to be found in the whole of Japan, comparable for wild and varied picturesqueness to that from Hirayu to Shimashima over the *Abō-tōge* and *Hinoki-tōge*. On the way up the former there is charming sylvan scenery with moss and ferns in abundance, also glorious views l. of Yari-ga-take and Kasadake, and of Haku-san to the S.W. After gaining the summit of the pass, 6,400 ft. high, which forms the boundary between the provinces of Hida and Shinshū, the descent leads through a forest as yet untouched by the woodman's axe; but there are several resting places suitable for a midday halt. At length, far down on the r., we see the steam rising from the valley in which lie the hot springs of *Shirahone*; and then the strong current of the Azusa-gawa has to be crossed on a couple of pine-trees felled for the purpose. The top of the *Hinoki-tōge* is reached about 1 hr. before getting to

Ōnogawa (Inn by Okuta Kiichi), a small vill. prettily situated on the banks of the Maegawa, an affluent of the Azusa-gawa, at a height of 3,300 ft. The gorge below *Ōnogawa*, walled in by densely wooded mountains, is inexpressibly grand and beautiful. The path clings or should cling to the sides of the living rock, for at times portions of it slip down into the gulf below. After Shimashima, the mountains open out to form the Matsumoto plain. Jinrikishas may be had by sending into Matsumoto, though they can sometimes be got at Murasaki, about half-way. For

Shimashima and *Matsumoto* see p. 206. From Matsumoto, the station of Ueda on the Karuizawa-Naoetsu Railway can, under favourable circumstances, be reached by *basha* in 8 hrs. After heavy rains, bad roads may make the journey half as long again.

[An alternative way from Takayama to Matsumoto is over the

Nomugi Pass. The itinerary is as follows:—

TAKAYAMA to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kabuto	3	1	7½
Kibyū-dani ..	2	31	7
Naka-no-shuku	1	13	3¼
NOMUGI	3	23	9
Kawaura	3	—	7¼
Yoriado.....	2	18	6
Nyū-yama....	2	—	5
Inekoki		18	1¼
SHIMASHIMA	1	—	2½
Niimura.....	3	18	8½
MATSUMOTO	1	18	3¾
Total	24	32	61

Nomugi and Shimashima are the best places to stop at on the way.]

4.—YARI-GA-TAKE AND MYŌJIN-DAKE.

Yari-ga-take, lit. Spear Peak, is most easily reached from the Shinshū side viâ Ueda on the Karui-zawa-Naoetsu Railway, Matsumoto, and Shimashima (see p. 206), where guides can be engaged. The first part of the way lies along a lovely valley in which, at a distance of about 4 m. from Shimashima, stands a new mineral bath-house called *Furotaira*. The path ultimately crosses the steep *Tokugo-tōge*, 7,000 ft., between Nabekamuri-yama on the N., and Kasumi-ga-take on the S. The Tokugo sleeping hut, 4,950 ft., on the far side of the pass, is grandly situated in the forest on the bank of the Azusa-gawa, at a distance of some 7 hrs. on foot from Shimashima. Opposite it rises the magnificent granite peak of Myōjin-dake, which in form and position resembles the Aiguille du Dru near Chamonix. From the Tokugo hut, the climb to the summit will take about 9 or 10 hrs., the distance being calculated at 8 or 9 *ri*, though the rough nature of the ground to be crossed makes such calculations of comparatively little

use. The descent to the *Akasaka no Iwa-goya* will occupy a good walker 2½ hrs. or so, fair shelter under the lee of an overhanging rock, and plenty of good water and firewood supplying his needs for a night's bivouac there.

[An alternative way up, branching off 5 m. beyond the Tokugo hut, is viâ the *Yokoo-dani*. Some consider this shorter. In any case it is more difficult; but the scenery is savagely grand, and the torrent need not be so often crossed. A natural cave about ½ m. up the valley gives good shelter if needed. The ordinary route is rejoined at the base of a spur thrown out from the cliffs of *Hodakayama*, a serrated ridge which a broken *arête* connects with Yari-ga-take.]

The route lies alternately up one side or other of the bed or banks of this torrent for about 3 hrs. On the l. the steep, craggy, granitic precipices of Myōjin-dake, streaked with slopes of shining snow, rise to a height of over 10,000 ft., while on the r. are tamer wooded hills. Noble mountains are these precipitous masses of granite, surpassing in wildness any to be seen elsewhere in Japan, their curiously steep forms being not unlike some of the ideal crags depicted in Chinese art. Perhaps there is no part of the country in so truly primeval a state—with the exception of some districts of Yamato—as this torrent valley in the heart of the Shinano-Hida range, whose sole frequenters are hunters seeking bears or the sheep-faced antelope. At an elevation of 6,400 ft., a rude shed called *Akasaka no Iwa-goya*, a camping place for hunters, is passed; and just above here the forest ceases and the first snow-field is crossed. Hence upward the road lies mostly over snow; but just below the summit, between the peaks, the

route winds up and among huge bare masses of rock piled in indescribable confusion. From the irregular resting of some of these crags so-called "caves" are formed, wherein the hunters take up their abode whilst watching for bears. Ptarmigan are common here. After a stiff climb up snow and over débris, and a rather dangerous scramble up one side of the peak, we gain the summit, which consists of a short narrow ridge of broken rock, the tip of the "Spear," nearly perpendicular on all sides but the S. E.

"The view" says Rev. Walter Weston, "as one looks straight down into the wild and desolate valleys that stretch away from the base of the mountain, is most impressive. To the north lie the almost unknown peaks of the range between the provinces of Shinshū and Etchū, which stretches far towards the Sea of Japan. On the west stands the rugged form of Kasadake, which we think would afford a grand climb from the valley which separates it from us. Southwards, the eye rests on the nearer giants of this group, Hodaka-yama (Myōjin-dake) and the massive double-topped Norikura, and beyond these Ontake with the Koma-ga-take of Shinshū on its eastern side. To the south-east, but farther off, stands the great mass of mountains on the borders of Shinshū and Kōshū, the most prominent peaks being Shirane-san, Akaishi-san, and Koma-ga-take. But most striking of all is the stately cone of Fuji rising with its majestic sweep supreme above all else, at a distance, as the crow flies, of over 85 miles. To enumerate all the summits to be seen from the point on which we stand, would be to give a list of all the grandest mountains in Japan. Only the haze and clouds to the north-west prevent our view from embracing the sea in the Bay of Toyama, so that nearly the whole width of the central portion of the Empire is included in this magnificent prospect."

The descent will occupy a good walker $2\frac{1}{2}$ hrs. to the *Akasaka no Iwa-goya*, and thence $12\frac{1}{2}$ hrs. to Shimashima.

The ascent of Myōjin-dake, as well as that of Yari-ga-take, may be made from the Tokugō hut.

"This mountain, whose highest point also goes by the names of Hodaka-yama and Yokoo-dake, is one of the most striking peaks in Japan, its snow-seamed granite cliffs rising 5,000 ft. sheer from the narrow valley of the Azusa-gawa. For a short distance the line of ascent—there is no path to follow—lies in the direction of Yari-ga-take, and then turns abruptly to the l. through the forest which clothes the lower slopes of the mountain. A very rough scramble through bamboo grass and dense undergrowth at length brings one out on to loose rocks partly concealed by low shrubs, after which several sharp ridges have to be surmounted and nearly perpendicular cliffs traversed by holding on to bushes and creepers. Eventually we emerge into a wild ravine, and a long climb up the loose and gradually steepening rocks leads to the foot of a snow-slope, lying at an angle of about 40° , at an altitude of 8,500 ft. A stiff climb up this, and then a still rougher scramble up large masses of smooth rock land us on the main *arête*, from which rise the various peaks of the mountain. The highest is seen on the left, and a somewhat difficult ascent places the climber on the topmost summit, which is composed of broken blocks of very hard close-grained granite. The distant view is similar to that from Yari-ga-take. The ascent will take some 6 hrs. exclusive of halts, the descent about 1 hr. less."

5.—FROM NAGANO TO TOYAMA IN ETCHŪ OVER THE HARINOKI PASS.

The greater portion of the following itinerary and of the description given below must be regarded as

approximate only, the difficulty of keeping communication open across so rugged a country being peculiarly great. There is no possibility of crossing the pass before the *yama-biraki*, or "mountain opening," on the 20th June. Even during the summer months communication is often entirely interrupted, and none but the most experienced mountaineers can hope to succeed in forcing a path for themselves. Difficulty is sometimes experienced in obtaining the services of hunters to act as guides, the *Harinoki-tōge* being now seldom crossed even by the natives, and the huts formerly existing on the way being nearly all destroyed, whilst the central portion of the original track has, owing to avalanches and landslips, been practically effaced. Still, the route remains one of the grandest, as well as one of the most arduous, mountaineering expeditions in Japan.

Itinerary.

*NAGANO to:—	Ri.	Chō.	M.
Sasadaira	3	18	8½
Shimmachi	2	18	6
Obara	1	—	2½
Hashigi	1	18	3¾
Sō	1	—	2½
Ōmachi	2	30	7
Noguchi		18	1½
Shirazawa	2	18	6
Maruishi-bashi....	1	2	2½
Top of Harinoki			
Pass	1	21	3¾
Futamata		24	1¾
Kurobe	2	11	5¾
Top of Zaragoe....	1	7	3
Yumoto	2	—	5
Yanagiwara		31	2
Seko	1	6	2¾
Hara	3	—	7¼
Ōmi	1	—	2½
Kamidaki	3	—	7¼
TOYAMA	3	—	7¼
Total	36	6	88½

Jinrikishas can be taken as far as the hamlet of *Koichi*, where the

Saigawa is joined and from which point the scenery becomes pretty. One *ri* before reaching

Shimmachi (*Inn*, Kome-ya), the road passes over the *Yanoshiri-tōge*, a steep ascent of 18 *chō*.

The descent to the hamlet of Anadaira on the other side was the scene of a great convulsion in the year 1847, when, owing to an earthquake, the river was dammed up by the fall of masses of earth from the hills on both sides. A small cascade marks the spot where the waters afterwards broke through. Boats formerly went all the way down from Matsumoto to Nagano, but their passage has ever since been interrupted at Anadaira.

Ōmachi (*Inn*, Yama-chō) presents an old-world appearance, owing to its flat-roofed wooden houses like the cottages in the Alps, with heavy stones to keep down the shingling. At *Noguchi*, where comfortable quarters can be obtained at the house of the *Kuchō*, enquiries should be made concerning the state of the road, and stout-limbed guides engaged for the ascent of the Harinoki Pass. Very little shelter is to be found before reaching Kurobe, though just below the summer limit of the snow on the pass, about 1 *ri* from the top, at an elevation of some 5,500 ft., a rude camping place called *Ushi-goya* can be utilised for a bivouac. As it is not feasible to reach Kurobe from Noguchi in 1 day, the traveller must put up with this, and on the following day a short but extremely rough scramble over the snow and down the steep mountain side and the torrent bed on the W. of the pass will bring him to Kurobe, where the second night must be spent. The summer limit of the snow on the Harinoki

* Or NAGANO to:—	Ri.	Chō.	M.
Sasadaira	3	18	8½
Nakajo	2	—	5
Takebu	2	—	5
Semmi	2	—	5
ŌMACHI	3	18	8½

Total

13 — 31¾

This is the postal route, but that given in the text is more picturesque.

Pass is reached about 1 *ri* from the top, at an elevation of 5,300 ft.

From the summit (7,700 ft.), Fuji is seen as in a vignette between the ranges of Yatsu-ga-take and Koma-ga-take, the other most noteworthy feature of the view being Yari-ga-take.

[A peak called *Goroku-dake*, 9,100 ft., may be ascended from this point; but there is no shelter to sleep in.]

The traveller now leaves the province of Shinshū for that of Etchū, and will notice, both on the summit and on the way down, the alder-trees (*hari-no-ki*, or *han-no-ki*) which give their name to the pass. The valley on this side is known as the Harinoki-sawa.

Kurobe consists of but one dilapidated hut on the banks of the swift Kurobe-gawa, which has to be forded before the hut can be reached. From here to Ryūzan-jita is another short but arduous scramble over the *Nukui-dani-tōge* and the *Zara-goe*. The valley of the latter pass, filled with shining slopes of snow topped with precipitous cliffs, is very lovely, whilst the view from the summit is magnificently wild. All around, enormous landslips and confused masses of rock, hurled down from the tops of the mountains to the gorge below, bear witness to the terribly destructive forces by which this part of the country has been ravaged. The rocky mass in front is one of the slopes of Tateyama, while on the l. a view of the soft plains of Toyama and of the sea beyond contrasts agreeably with the savage aspect of the nearer landscape. The Jinzūgawa is seen in the plain wending its way towards the Sea of Japan, and the blue outline of the provinces of Kaga and Noto fills up the distant background. The descent is through a wilderness of rocks and stones, and includes the most difficult portions of the whole expedition. Here and there sulphur fumes are seen rising

from the mountain side, and shortly before reaching Ryūzan-jita a curious circular lake (*Mago-ike*) of hot sulphurous water is passed on the l. hand.

Yumoto, or *Ryūzan-jita*, commonly called *Tateyama Onsen* on account of its hot springs, stands in a desolate waste,—a chaos of large boulders, sand, and stones, left by the great earthquake of 1858. On quitting this place, the path continues down a grandly rugged gorge, called *Dashiwara-dani* at its upper end. Before descending to *Kamidaki*, the best general view of Tateyama and of the range forming the boundary of the province of Etchū is obtained. The names of the highest summits, in order from the l., are as follows:—*Tsurugi-dake*, *Kodake*, *Go-honsha*, *Jōdo*, *Tombi*, *Kuwasaki*, and *Arimine-Yakushi*. It is sometimes possible to get jinrikishas at *Kamidaki*. The road onward crosses a well-cultivated plain, and joins the *Hokkoku Kaidō* a few *chō* before reaching

Toyama (see end of Rte. 33).

6.—TATEYAMA.

Tateyama is the collective name given to the lofty summits which stand on the E. border of the province of Etchū, and which, together with the jagged peak of *Tsurugi-dake*, form the N. extremity of the greatest range of mountains in Japan. The highest of the peaks (*Go-honsha*) rises some 9,500 ft. above the level of the sea. The main ascent leads up the W. side of the mountain from the hamlet of *Ashikura* (accommodation at the Shintō priest's house), which can be reached from Toyama viâ *Kamidaki*. The distances are: Toyama to *Kamidaki*, 3 *ri* 20 *chō* by jinrikisha; thence on foot to *Ashikura*, 3 *ri* 8 *chō*,—making 16½ m. altogether.

The way up the mountain is arduous in parts, nor is there any shelter, except two or three wretched huts, to be got during the whole distance of 20 m. from *Ashikura* to

the *Murodō*, 2½ m. from the summit. The *Murodō* itself is a better and larger hut, which is opened for the accommodation of pilgrims from the 20th July to the 10th September. No bedding is procurable, and little food except rice can be depended upon.

[In a valley situated about 6 *chō* to the l. of the *Murodō* are the remarkable solfataras of *Ōjigoku* ("Big Hell"). The whole valley seems alive with pools of boiling mud and sulphur.]

From the *Murodō* hut to the highest summit, whose name of *Gohonsha* comes from the picturesque temple with which it is crowned, is 1 hr. climb, partly across snow-slopes and then up the rocky peak forming the top of the mountain. At the end, a truly superb panorama unfolds itself before the spectator's gaze. The number of mountains to be distinguished is extraordinarily great. To the extreme l., looking eastward, are seen *Myōkō-zan*, *Myōgi-san*, and *Yoneyama* in *Echigo*, *Nantai-zan* near *Nikkō*, and *Togakushi-san* and *Asama-yama* in *Shinshū*. Towards the S. rises the range of *Yatsu-ga-take*, with the isolated peak of *Tateshina-yama*, beyond which are seen *Fuji* and the high peaks of *Shirane* and *Koma-ga-take* in *Kōshū*. Further S. again are *Koma-ga-take* and *Ontake* in *Shinshū*; *Yari-ga-take*, *Norikura*, and *Kasada-ake*, with in closer proximity *Yakushi-dake*,—all in *Hida*. To the S.W. is *Haku-san* on the borders of *Kaga*. Below, to the W., lie the plains of *Kaga* and *Etchū*, the latter watered by the rivers *Jinzū* and *Jōgwan-ji*, while to the N. the view is bounded by the Sea of Japan.

The traveller who succeeds in reaching *Ryūzan-jita* will find the climb from there up *Tateyama* far preferable to that from *Ashikura*; for though the first part of the as-

cent is very steep, the whole expedition can be comfortably accomplished in one day, if the start be made at daybreak, and thus the night need not be spent in the crowded and uncomfortable *Murodō*, with its host of pilgrims and fleas. A little more than 1 hr. climb up the cliffs by the pilgrims' path just opposite the baths lands us on the edge of a wide plateau called *Mida-ga-hara*, the view from near the top of the ridge being exceptionally fine. The track is then fairly level, though generally wet and slippery for some distance, and ultimately falls in with the path leading from *Ashikura* to the summit.

7.—FROM TOYAMA TO TAKAYAMA IN HIDA BY THE VALLEY OF THE TAKAHARA-GAWA.

Itinerary.

TOYAMA to:—		<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Sasazu	} approx-imate.	4	—	9½
Kamidera		5	—	12½
Mozumi		3	—	7½
FUNATSU		4	6	10½
Furukawa		5	26	14
TAKAYAMA		3	28	9½
Total		25	24	62½

This picturesque route is generally practicable for jinrikishas. The best accommodation is at *Mozumi*, at *Funatsu* (*Inns*, *Yorozu-ya*, *Watanabe*), and at *Furukawa* (*Inn*, *Yatsu-san*). Before reaching *Kamidera*, close to the boundary of the provinces of *Etchū* and *Hida*, the *Jinzū-gawa* curves away to the r., while the road to *Funatsu* follows the *Takahara-gawa*, one of its affluents. The view at the forking of the rivers is most picturesque, and the whole way hence to *Funatsu* ruggedly grand. A silver mine (*Shikawa Ginzan*) is in operation not far from *Funatsu*. Between this town and *Furukawa* one crosses the *Akasaka-tōge*, 3,850 ft. above the sea, and 1,600 ft. above *Funatsu*. On the

way down there is a beautiful view across the Yōkamachi valley and the low pine-clad hills separating this valley from that of the Miyagawa and the plain surrounding the provincial capital,

Takayama (see p. 234).

8.—FROM KANAZAWA IN KAGA TO TAKAYAMA IN HIDA BY THE VALLEY OF THE SHIRAKAWA.

Itinerary.

KANAZAWA to:—	Ri.	Chō.	M.
Futamata	2	28	6 $\frac{3}{4}$
FUKUMITSU	2	26	6 $\frac{3}{4}$
Jō-ga-hana	1	8	3
Shimo Nashi	4	4	10
Nishi Akao	2	26	6 $\frac{3}{4}$
Tsubaki-hara	3	10	8
Iijima	2	18	6
Hirase	2	30	7
Kurodani	3	27	9 $\frac{1}{4}$
Mumai	1	33	4 $\frac{3}{4}$
Kami Odori	2	18	6
Maki-ga-hora	2	26	6 $\frac{3}{4}$
Mikka-machi		10	3 $\frac{3}{4}$
TAKAYAMA	1	20	3 $\frac{3}{4}$
Total	34	32	85 $\frac{1}{4}$

This route is not practicable for jinrikishas except between Fukumitsu and Jō-ga-hana, and again between Mikka-machi and Takayama. Jinrikishas are always to be found at Fukumitsu, but at Mikka-machi they cannot be depended upon. Horses are not procurable in the valley of the Shirakawa, and baggage is transported by cattle or on coolies' backs. Fairly good accommodation can be had at the towns of *Fukumitsu* and *Jō-ga-hana*, and accommodation which is at least passable at most of the villages. The scenery is delightfully picturesque, and there are many magnificent distant views.

9.—HAKU-SAN.

This celebrated mountain, standing on the borders of the four provinces of Echizen, Kaga, Hida, and

Mino, may be ascended either from Kanazawa or from Fukui. The itinerary by the former route to Yumoto, a vill. at the base is as follows:

KANAZAWA (Ōhashi) to:—

	Ri.	Chō.	M.
Tsurugi	4	7	10 $\frac{1}{4}$
Onnawara	5	29	14 $\frac{1}{4}$
Ushikubi	4	4	10
YUMOTO (about)	5	—	12 $\frac{1}{2}$
Total	19	4	12 $\frac{1}{4}$

Fair accommodation at *Tsurugi* (*Inn*, Ebi-ya); better at

Yumoto (*Inn*, Yamada-ya). The road is practicable for jinrikishas over a sandy road only as far as Tsurugi. From Ushikubi onwards the scenery becomes very picturesque. Yumoto, noted for its hot springs, is completely shut in by densely wooded hills, and is deserted in winter by its inhabitants, who do not return till the beginning of June. There are several other sulphur springs on the mountain side. The ascent and descent of Haku-san from Yumoto make an easy day's expedition, the climb to the Murodō hut occupying a good walker 3 hrs., and the steep clamber thence to the shrine on the top (*Go-honsha*), 25 min. The glorious view from the summit includes Tateyama N.E., Yari-ga-take E.N.E., Norikura a little to the S. of E., Yatsuga-take and the Koma-ga-take of Kōshū in the dim distance, Ontake E.S.E., and the Koma-ga-take of Shinshū. In the immediate neighbourhood are Bessan on the S. and Ōnanji on the N., which, with the central and highest peak called Gozen-mine, together constitute the three summits of Haku-san. To the N.W. rises the lofty top of Shaka-ga-take. On the E. side is Tsurugi or "the Sword," so called from its pointed rocky peaks, and on the W. the Oku-no-in. Two tarns lie at the bottom of what are apparently ancient craters.

The itinerary from Fukui to Yumoto is as follows:

FUKUI (Arahashi) to:—

	Ri.	Chō.	M.
Matsuoka	2	4	5 $\frac{1}{4}$
Kōmyōji	1	22	3 $\frac{3}{4}$
Katsuyama	4	—	9 $\frac{3}{4}$
Kōgō	2	8	5 $\frac{1}{2}$
Hayashi's farm ..	2	32	7
Top of Ōhara-tōge..	1	18	3 $\frac{3}{4}$
Mizutani	2	—	5
YUMOTO	1	8	3

Total 17 20 42 $\frac{3}{4}$

Jinrikishas go as far as *Katsuyama* (Inn, Izumi-ya), which offers the only fair accommodation on the road. The scenery is wild and picturesque.

10.—FROM TAKAYAMA IN HIDA TO FUKUSHIMA ON THE NAKASENDŌ.

Itinerary.

TAKAYAMA to:—	Ri.	Chō.	M.
Kabuto	3	1	7 $\frac{1}{2}$
Kibyū-dani	2	31	7
Naka-no-shuku ..	1	13	3 $\frac{1}{4}$
Kami-no-hara	1	18	3 $\frac{3}{4}$
Adanogō	1	5	2 $\frac{3}{4}$
Hiwada	2	20	6 $\frac{1}{4}$
Kami Nishino	3	—	7 $\frac{1}{4}$
Suegawa	2	1	5
Kurokawa	3	—	7 $\frac{1}{4}$
FUKUSHIMA	1	—	2 $\frac{1}{2}$

Total 21 17 52 $\frac{1}{2}$

As far as Nishino, baggage is generally carried by women, sometimes by cattle. Though either means of transport is objectionable, there is apparently no other alternative. Beautiful views occur all along the route. The best accommodation is at *Kami Nishino*, whence it is possible to ascend Ontake, a climb of 7 *ri*; but the way is a difficult one, and either of those given below is to be preferred.

11.—ONTAKE AND THE KOMA-GATAKE OF SHINSHŪ.

Ontake*, one of the loftiest mountains in Japan, is considered the most sacred next to Fuji, and yearly attracts crowds of pilgrims.

The phenomena of trance and so-called divine possession, often to be witnessed on this holy peak, have been described by Mr. Percival Lowell in Vol. XXII. of the *Transactions of the Asiatic Society of Japan*.

Dr. Rein, writing from a very different point of view, says: "Ontake is a long ridge running N. and S., on the summit of which are eight larger and several smaller craters. Six of the former lie in a row along the ridge, while the other two are situated on the N.W. side towards Hida. They are more or less circular in form, from 800 to 1,000 metres (2,624 to 3,280 ft.) in circumference, and with one exception have no great depth. Their walls have fallen in in many places, and access to most of them is thereby facilitated. Their relative age can be easily recognised by the weathering of the doleritic lava, but still better by the manner in which vegetation has planted itself in them and their sunken walls. Thus the most northerly crater, which now contains a tarn, and whose sides offer a rich harvest to the botanist, seems to be the oldest; then come the 2nd and 3rd, preceding S., and lastly the 4th and highest, from the S. side of which we survey the surrounding prospect. Each of these craters lies 15 to 20 metres (50 to 65 ft.) higher than the one immediately preceding. The 6th from the N., which is entirely surrounded by the wall of the 5th, is indisputably a comparatively new formation, for its steep and fissured sides are quite fresh and devoid of vegetation, as if they had only lately cooled down. No débris are to be distinguished anywhere, as far as the eye can follow the deep ravine, which is connected with this crater on the S.W. Far below springs a brook, close to which rises up the sulphurous steam of a solfatara. No eruption of Ontake, however, seems to have taken place in historical times."—Ontake is particularly rich in species of plants that are only to be found at great altitudes.

The best starting point for those approaching Ontake from the Nakasendō side is *Fukushima*, whence it may be climbed in 1 day by making an early start. The night is spent at a hut near the top, whence the descent occupies a short

* Also called *Mitake*, but not to be confounded with the other mountains of that name in Rte. 26.

day. Some recommend that while the mountain is being climbed, the luggage should be sent on to Agematsu, and the descent be made to that place by turning off at *Kurozawa*, the road between which and Agematsu is fairly good and the scenery lovely.

Steps formed of logs somewhat facilitate the climb through the forest. Ridges of cinders and rough débris of rock have then to be passed. The view from the summit embraces Haku-san to the N.W., then to the r. the peninsula of Noto, and still further to the r. a row of mighty peaks that bear traces of snow even during the greatest summer heats. Conspicuous among these peaks are Tateyama, Yari-ga-take, and Norikura. Far to the N.E. rise the volcano of Asama and the chain separating the provinces of Kōtsuke and Shinshū. To the S.E. appear Yatsu-ga-take and far-off Fuji, with the Koma-ga-take of Shinshū in the near distance.

The **Shinshū Koma-ga-take**, loftiest of all the mountains bearing that bewilderingly common name, is most conveniently ascended from *Agematsu*. The distance from that village to the summit is called 4 *ri* 8 *chō*, and the ascent, part of which is very steep, will occupy a good walker over 6 hrs. Three or four huts on the way up afford shelter in bad weather. The native pilgrims, who do not care to make the round of the various peaks forming the top of the mountain, but merely wish to visit *Go-honsha*, the highest point, usually ascend and descend in one day. But the traveller is recommended rather to time his excursion so as to sleep at a hut called *Tamakubo*, 3 *ri* 32 *chō* from Agematsu, in order to witness the magnificent spectacle of sunrise from the summit. Looking eastwards, the eye sweeps along an almost continuous line of mountains that rise beyond the valleys of the Chikuma-gawa and Tenryū-gawa, the prominent summits in order

from the l. being Asama-yama N.N.E., Tateyama N.E. by N., Yatsu-ga-take N.E. by E., the Kōshū Koma-ga-take E. by N., and, directly opposite, Shirane-san, including all its three summits Kaigane-san, Aino-take, and Nōdori-san. The sharp peak seen between Koma-ga-take and Kaigane-san is the summit of Hō-ō-zan. To the S.E. rises a lofty, snow-streaked range with three conspicuous summits, the highest of which is called Akaishi. Another striking feature is the cone of Fuji, which towers up beyond a depression to the r. of Nōdori-san. Looking westward, the view embraces a considerable portion of the great chain that forms the boundary between the provinces of Shiūshū and Hida, the most prominent summit being Ontake bearing N. of W., to whose r., rising in succession to the N., are Norikura, Kasadake, Hodaka-yama, and Yari-ga-take. In the distance, the peaks of Tateyama are discernible beyond Yari-ga-take. Towards the W. the distant outline of Haku-san is visible, while in nearer proximity to the S. rises Ena-san in the province of Mino. There is also an extensive view over the province of Mikawa and a portion of Enshū, with several mountains, including the double summit of Hōrai-ji-yama in the former province and Akiha-san in the latter.

Instead of returning to Agematsu, one may descend Koma-ga-take on the E. side to *Ina* on the Ina Kaidō, in 1 day. There the Rapids of the Tenryū-gawa are within easy reach, see p. 230.

12.—ENA-SAN.

Standing at the S. end of the great divide between the Kiso and Tenryū valleys, this fine mountain, 7,450 ft. high, commands a magnificent panorama of the mountains of Central Japan, and has the advantage of being comparatively easy of access. The ascent is made from *Nakatsu-gawa* (Inn, *Hashi-

riki) on the Nakasendō, whence the expedition up and down takes one long day, with varied and delightful views.

Ena-san may also be ascended from *Ochiai*, 1 *ri* further up the Nakasendō than Nakatsu-gawa; but this alternative way, though shorter, is much steeper.

Nakatsu-gawa being conveniently situated for reaching the Tenryū-gawa, the descent of the Rapids of that river may be combined with a trip up Ena-san. It is a day's walk over the *Misaka-tōge*, with lovely views of Ontake and the mountains of Kōshū, to Tokimata (see p. 230).

ROUTE 31.

THE POTTERIES OF SETO.

The province of Owari of which Nagoya is the capital, and the adjacent province of Mino, have for many ages been flourishing centres of the porcelain industry, the most famous seat of which is at Seto, where Katō Shirozaemon, the first great master of Japanese ceramic art, set up his kiln about the year 1230 on his return from six years of diligent study in China. Thenceforth Seto became the head-quarters of the manufacture of dainty little jars, ewers, and other utensils for the tea ceremonies (*cha-no-yu*), so that the word *seto-mono*, literally "Seto things," has come to be employed in Japanese as a generic name for all pottery and porcelain, much as the word *china* is used in English. Seto has remained the chief porcelain manufactory of Japan. Many of the pieces now turned out—especially the monster blue-and-white vases—are intended only for the foreign market. This locality suffered terribly from the great earthquake of 1891; for though the houses remained standing, the kilns and entire stock were smashed.

Persons whose time is limited can witness the processes of porcelain manufacture at Matsumura's establishment in Nagoya. Those with a day to spare should visit Seto, 5½ *ri* (13¼ m.) from that city along a flat and excellent jinrikisha road.

Seto (no inns) is a general name for the four hamlets of Kita Shingai, Minami Shingai, Gō, and Hora, situated on low hills that surround an almost circular valley. About eighty households are engaged in the manufacture of porcelain, and seventeen or eighteen in that of common pottery. The clay is found in the immediate neighbourhood, the silica being brought from Sannagi in the N.W. corner of Mikawa, about 3 *ri* distant. A large proportion of the common pottery that goes under the name of Seto ware comes from Akazu, about 1 *ri* further up the valley to the E. The establishments best worth visiting are those of Katō Mokuzaemon, Katō Shigejū, and Katō Masukichi in Kita Shingai, and Katō Gosuke in Minami Shingai, the latter being noted for his translucent white ware, chiefly *sake-cups*. The Tōki-kwan at Minami Shingai is a bazaar for all the wares of the neighbourhood. There are numerous smaller houses,—indeed the villagers carry on no other trade. Katō Gosuke owns another and larger manufactory at *Tajimi*, a vill. about 2½ *ri* from Seto, not accessible by jinrikisha, where is produced the finest porcelain in Mino, with delicate decorations in pale blue, obtained from the native cobalt known under the name of *konjō*. A darker shade is derived from an impure cobalt imported from China, and called by the potters *kyūgosu*. Our word cobalt has been corrupted by them into *koharu*, and this term is employed to denote the pigment obtained from Europe.

In the near vicinity of Nagoya are various smaller villages devoted to the production of minor kinds of porcelain and pottery, such as the *Ofuke-yaki*, *Yosamu-yaki*, *Fujimi-yaki*, *Toyoraku-yaki*, and *Inuyama-yaki*. Coarse earthenware is made at Tokonabe, 10 *ri* to the S. of Nagoya, near Taketoyo.

ROUTE 32.

THE SHRINES OF ISE.

1. PRELIMINARY INFORMATION. 2.
- FROM THE TÔKAIDÔ TO YAMADA. 3.
- FROM KYÔTO TO YAMADA. 4. YOKO-
- HAMA TO YAMADA BY SEA. 5.
- YAMADA AND NEIGHBOURHOOD.
- THE TEMPLES OF ISE. [PROVINCE
- OF SHIMA.]

I.—PRELIMINARY INFORMATION.

Ise is the name, not of a town, but of a province lying to the E. and S.E. of Kyôto on the W. shore of Owari Bay. The temples, which rank highest among the holy places of the Shintô cult, stand on the outskirts of the town of *Yamada*, near the S.E. frontier of the province. It should be premised that the interest of the trip to Ise is chiefly antiquarian. Without going so far as to say, with a disappointed tourist, that "there is nothing to see, and they won't let you see it," we may remind intending travellers of the remarkable plainness of all Shintô architecture, and add that the veneration in which the shrines of Ise are held is such that none but priests and Imperial personages are allowed to penetrate into the interior. The rest of the world may only peep through the outer gate.

The ways of reaching Yamada are as follows:

I. From Tôkyô to Atsuta (formerly called Miya) on the Tôkaidô Railway, 1st day; thence by coasting steamer to Yokkaichi, whence train (*Kwansei Tetsudô*) to Tsu, and jinrikisha to Yamada, 2nd (long) day. Instead of going from Atsuta to Yokkaichi by steamer, one may perform that part of the journey by jinrikisha via Kuwana, and thus avoid the sea altogether; but this lengthens the journey by some hours. It is intended to connect Atsuta with Yokkaichi by railway, and that will then be the best route; but only the W. Section of $8\frac{1}{4}$ miles between Kuwana and Yokkaichi is likely to be soon completed. Atsuta being the next station to Nagoya, some may feel disposed to spend the night at the European hotel at the latter place rather than at one of

the Japanese inns at Atsuta. It would still generally be possible to catch the steamer leaving Atsuta the following morning. The $23\frac{1}{2}$ m. separating Tsu from Yamada will also soon be traversed by a railway.

II. From Kyôto by the Tôkaidô Railway as far as Kusatsu Junction, whence by Kwansei Railway to Tsu, 4 hrs. from Kyôto. Jinrikisha from Tsu to Yamada in 5 hrs.

III. Instead of the railway, take the steamer direct from Yokohama to Yokkaichi, where tranship for *Kami Yashiro*, the port of Yamada, from which it is distant $1\frac{1}{2}$ ri ($3\frac{1}{2}$ miles) by jinrikisha. Time from Yokohama, about 30 hours, part of which is done at night.

IV. There is a cross-country road from Nara to the Temples of Ise, practicable for jinrikishas and occasionally affording pretty views. It is much frequented by pilgrims who combine the *Yamato-meguri*, or Round of the Holy Places of Yamato (see Route 42), with the *Ise-mairi*, or Ise Pilgrimage, and the *Kumano-mairi*, or Kumano Pilgrimage (see Route 43). The trip from Nara to Yamada takes $2\frac{3}{4}$ days, the itinerary being as follows:—

NARA to:—	Ri.	Chô.	M.
Sakurai	2	20	$6\frac{1}{4}$
HASE	1	23	4
Haibara.....	1	15	$3\frac{1}{2}$
Sambon-matsu....	2	17	6
Nabari.....	2	1	5
Ao.....	3	4	$7\frac{1}{2}$
Iseji.....		35	$2\frac{1}{4}$
Kaito.....	2	18	6
Ônoki.....	2	13	$5\frac{3}{4}$
Rokken (Miwatari).	3	—	$7\frac{1}{4}$
MATSUZAKA	1	2	$2\frac{1}{2}$
Saigû	2	20	$6\frac{1}{4}$
YAMADA.....	2	27	$6\frac{3}{4}$
Total	28	15	$69\frac{1}{4}$

The main Ise road is joined at Rokken. The best inns at the

various places mentioned in the above ways to Ise are as follows:—

At Atsuta,	Kikyō-ya, near station; Okada-ya, near steamer landing-place.
„ Hase,	Idami-ya, Yoshino-ya.
„ Iseji,	Momiji-ya.
„ Kaito,	Momiji-ya.
„ Kami Yashiro,	Ōzaki-ya.
„ Kuwana,	*Kyō-ya.
„ Matsuzaka,	Tai-ya.
„ Nabari,	Tawara-ya,
„ Nagoya,	Shina-chū (Hôtel du Progrès), *Shūkin-rō.
„ Ōnoki,	Fuji-ya.
„ Rokken,	Hotei-ya.
„ Sakurai,	*Taba-ichi.
„ Sambon-matsu,	Mushi-ya.
„ Seki,	Uo-ya.
„ Tsu,	Waka-roku.
„ Yamada,	*Abura-ya.
„ Yokkaichi,	Hamada-ya.

2.—FROM THE TŌKAI DŌ TO YAMADA.

Atsuta (see p. 271) is the station on the Tōkaidō Railway at which to alight. Here one gets on board a boat to convey one to the steamer which takes passengers across the head of Owari Bay in $3\frac{1}{2}$ hrs. to

Yokkaichi, where also it is necessary to land in a small boat. Indeed, the extreme shallowness of Owari Bay prevents any but quite small craft from approaching the shore at any point. The Hamada-ya Inn is at the landing-place. Tall chimneys rise above the roofs of the houses, giving the town an appearance which, at least for Japan, is peculiar. The situation is a good one, there being fresh breezes from the bay in summer, and a fine prospect of the mountains on the borders of Ōmi and Iga. *Tarusaka-yama*, in the vicinity, is the favourite holiday resort of the citizens, especially in spring. Among the principal products of Yokkaichi may be mentioned oil, rice, paper, silk, and Banko faience,—a ware, for the most part, exceedingly light and

having hand-modelled decoration in relief. The best Banko shop is that kept by Kawamura Matasuke in Minami-machi; but as every variety of this cheap and fascinating ware is easily procurable in Yokohama and Kōbe, there is no call to stop over a steamer on its account. Yokkaichi is one of the “Special Open Ports” for the export of rice, wheat, flour, coal, and sulphur.

[The alternative plan of going by jinrikisha from Atsuta to Yokkaichi round the head of the Bay of Owari occupies about 6 hrs. in fine weather with two coolies. The country is flat, and the road generally good. It is a part of the *Old Tōkaidō*—little used, however, even in pre-railway days, the sea passage being so much shorter.

Itinerary.

ATSUTA to:— Ri. Chō. M.

Fukuda 3 8 $7\frac{3}{4}$

Maegasu 2 11 $5\frac{3}{4}$

KUWANA 1 22 4

YOKKAICHI.. 3 23 9

Total 10 28 $26\frac{1}{4}$

The country is intersected by a network of rivers which here debouch into the sea. The Kisogawa, swelled by the waters of the Nagara-gawa and the Ibigawa, is the largest of these. At *Maegasu*, where it has to be crossed by ferry, it is over $9\frac{1}{2}$ chō (nearly $\frac{3}{4}$ m.) wide. Very extensive works are in progress with the object of minimising the recurrence of destructive floods. The view of distant mountains is pretty all the way as one proceeds westwards.

Kuwana (Inn, *Kyō-ya) is a large town, formerly the residence of a rich Daimyō. Its decidedly second-rate attractions are the *Temple of the Gods of Kasuga*, and at the W.

end, *Atago-yama*, whither the inhabitants go out on holidays for the sake of the view. The noted *Shintō Temple of Tado*, which stands in a glen a few miles off the road on the way between Maegasu and Kuwana (2 *ri* 23 *chō* from the latter town), has lovely maples and flowering trees, and is altogether a picturesque and curious place.

It is dedicated jointly to the Sun-Goddess and to Ichi-moku-ren, a one-eyed dragon god, who is very powerful as a rain-producer. Accordingly this temple is much resorted to in times of drought, the peasants carrying off *gohei* from it to their respective fields and villages. They must, however, be careful not to let the *gohei* touch the ground anywhere on the way; for all the rain would then fall on that spot, and none would be left for the places where it is wanted.

From Kuwana on to Yokkaichi the only thing to notice is the view of the mountain-range that separates the provinces of Ise and Ōmi.]

Arrived at Yokkaichi, we take the railway, of which the following is a schedule:—

KWANSEI RAILWAY.

Distance from Yokkaichi.	Names of Stations.	Remarks.
—	YOKKAICHI.	
4½ m.	Kawarada.	
8½	Takamiya.	
14½	Kameyama Jct..	{ Most trains change carriages.
17½	Shimonoshō.	
21½	Ishinden.	
24	TSU.	

Between Yokkaichi and Kameyama, the railway more than once crosses a section of the old Tōkaidō now abandoned by the so-called Tōkaidō Railway. The avenue of pine-trees lining this road forms a characteristic feature. The mountains to the r. are those on the

borders of Ōmi, the most prominent being the Suzuka-tōge, with Kama-ga-take at the N. and Kyō-ga-mine at the S. end. At

Ishinden, is an enormous Buddhist temple called Senshūji, or more commonly *Takata no Gobō*.

This, the chief monastery of the Takata sub-sect, was founded at Takata in Shimo-tsuke by the celebrated abbot Shinran Shōnin in 1226, and removed here in 1465 by the priest Shin-e.

The building closely resembles in style and scale the vast Hongwanji temples described under Tōkyō and Kyōto, which is as much as to say that it is majestically spacious and chastely rich. The architectural similarity is accounted for by the fact that the Takata and Hongwanji are sister sects, both being subdivisions of the great Shin sect.

Tsu (*Inns*, Waka-roku, with *Europ. restt.* near by; Murata-ya), which, with its suburbs, is 5 m. long, is the capital of the Prefecture of Mie, wherein are included the provinces of Iga, Ise, Shima, and the N. E. part of Kishū.

Formerly it was the castle-town of the Tōdō family, whose fief was valued at 323,950 bags of rice.

In the middle of the town, close to the inns, stand two noted Buddhist temples,—*Kwannon-ji* and *Kō no Amida*, the former rather tawdry, the latter exquisite though on a small scale.

The legend on which the sanctity of this temple rests, is a good example of the fusion that took place between Buddhism and Shintō in early times. A Buddhist priest named Kakujo made a pilgrimage of one hundred days to the shrine of the Sun-Goddess at Ise, to entreat her to reveal to him her original shape,—the idea in those days being that the Shintō deities were avatars, or temporary manifestations (*Gongen*), of which Buddhist saints were the originals (*Honchi Butsu*). On the hundredth night the Sun-Goddess appeared to Kakujo in a dream, commanding him to go out next morning on the sea-shore of Futami, where she promised to show herself to him as she really was. He did so, and there appeared floating on the surface of the waves a gold-coloured serpent over ten feet long. But the priest was not yet satisfied. "This," cried he, "is but a pious device

on the part of the divinity, whose real shape that monster can never be,"—and so saying, he took off him his priestly scarf and flung it at the serpent, which vanished with it into the sea. Three nights later the Goddess appeared to Kakujo in a second dream, and said: "The serpent indeed was but another temporary manifestation. My real shape is preserved in the temple of Muryōjuji at Kō in the district of Suzuka in this same land of Ise. Go thither, and thou shalt see it." He went accordingly, and found that Amida was the Buddhist deity there worshipped. The image was considered so holy that the priests of the temple at first refused to show it; but what was not the astonishment of all present when, on Kakujo's request being at last granted, the scarf which he had thrown at the sea-serpent was found twined round the image's neck!—All this happened at a very early period. The removal of the temple to Tsu took place about A.D. 1680, when the original shrine at Kō had fallen into decay, and the image had been found one day thrown down on the place where the temple now holding it has been raised in its honour.

The holy image is enclosed in a shrine on the altar, and is only exhibited on payment of a fee, when a short service in its honour is performed and the legend recited by the attendant priest. R. and l. are images of Kwannon and Seishi.

Behind, and continuing all round the walls of the building, are diminutive images of all the Buddhas and Bosatsu, called *Sen-oku Butsu*, lit., a thousand hundreds of thousands of Buddhas. Among other objects of interest, note the very large wooden figure representing Buddha dead. It is laid on real quilts. Gilt and painted carvings of Buddhas and angels fill the *ramma* of the chapel. The green coffered ceiling is covered with gilt Sanskrit characters in relief. A mirror in front of the altar attests that the temple belongs to the Shingon sect. A small octagonal structure to the l. contains gilt images of the Thirty-three Kwannon. If possible, this temple should be visited in the evening, when there are almost always crowds of pilgrims, who—though Ise is their chief objective point—also think it

well to pay their respects at all the lesser shrines on the way thither.

Itinerary.

TSU to:—	Ri. Chō. M.		
Onoe	2	6	5 $\frac{1}{4}$
Rokken	1	8	3
MATSUZAKA	1	2	2 $\frac{1}{2}$
Saigū	2	20	6 $\frac{1}{2}$
YAMADA	2	27	6 $\frac{3}{4}$
Total.....	9	27	23 $\frac{3}{4}$

Taking jinrikishas at Tsu (until the railway be finished), we have the advantage of a good, flat road all the way to Yamada. Indeed throughout the province of Ise the excellence of the roads, of the jinrikishas, and of the jinrikisha-men adds considerably to the traveller's enjoyment. It is also possible to travel in carriages which resemble small prison-vans. Pilgrims avail themselves largely of this method of progression, which is cheaper than jinrikisha, but also slower.

At the far-end of the town, stands 1. a temple dedicated to *Yūki Kōtsuke no Suke*, a celebrated retainer of Kusunoki Masashige. It dates from 1884, and offers an elegant example of modern Shintō architecture. The same grounds contain a small but gaily painted shrine of Hachiman. A little further on, various paths marked by *torii* or sign-posts lead 1. to an ancient and popular Shintō temple, situated in a pine-grove on the sea-shore, and called *Karasu Gozen no Yashiro* (or for short, *Karasu*), that is, the Crow Temple. A large sea-bathing establishment has recently been started here.

This temple is dedicated to *Waka-hirume* (also called *Ori-hime*, i.e., the Weaving Maiden), a younger sister of the Sun-Goddess. The name *Karasu* in itself points to some connection with the sun; for that luminary is popularly supposed to be inhabited by a crow. Hence a crow looking at the sun is a subject frequently treated by Japanese artists.

As we hurry on, numerous villages are passed through, constant bands of wayfaters are met arrayed in holiday attire, and an air of

bustle and prosperity is seen to pervade the whole country-side. To the r. are the mountains on the borders of Iga. The well-cultivated plain to the l. mostly appears boundless, as it is too level to allow of many glimpses being caught of Owari Bay which lies beyond.

Rokken, though a well-known place, offers no attractions. Officially it is now known by the name of *Miwatari*. Here the road followed by pilgrims to Hase and the other Holy Places of Yamato turns off r.

Matsuzaka (Inn, Tai-ya). The name of this town should be familiar to all Japanese scholars, as the birth-place of Motoori.

Motoori Norinaga, the prince of Japanese literati, was born in 1730 and died in 1801. A pupil of the scarcely less distinguished scholar Mabuchi, he continued Mabuchi's work of investigating Japanese antiquity, bringing back into literary use the pure ancient Japanese language, restoring the Shintō religion to the supremacy of which Buddhism had robbed it, in a word, emphasising and glorifying everything native as against that part of Japanese civilisation which was new and of foreign origin. The restoration of the Mikado to the absolute authority which centuries before had been usurped by the Shōguns, was naturally a prime object of the endeavours of a man to whom antiquity and perfection were convertible terms, and in whose belief the Mikado was really and truly a descendant of the Goddess of the Sun. Motoori and his school thus became to some extent the authors of the revolution which, half a century later, overturned the Shōgunate and brought the Mikado forth from seclusion to govern as well as reign. Motoori's works were very numerous. The greatest is his elaborate commentary on the *Kojiki*, called *Kojiki Den*, which is practically an encyclopædia of Japanese ancient lore, written in a style as clear as it is elegant. The printing of the forty-four volumes of which it consists was not concluded till 1822, long after the author's death. Motoori was first buried at Myōrakuji, some miles from Matsuzaka.

The town is dominated by a hill called *Yoio no Mori*, on which stands the remains of the castle founded in 1584 by Kamau Hidanō-Kami Ujisato. Below, at the entrance to the grounds, is the

little Shintō Temple of *Yamamuro Jinja*, dedicated to Motoori who has been apotheosised during the present reign.

Saigū was in ancient days the abode of the Imperial virgin princesses who, until the civil wars of the 14th century, successively held the office of High Priestess of the Sun-Goddess.

3.—FROM KYŌTO TO YAMADA BY TŌKAIDŌ RAILWAY AND KWANSEI RAILWAY.

Distance from Kyōto.	Names of Stations.	Remarks.
	KYŌTO.	
1 $\frac{1}{2}$ m.	Inari.	
4 $\frac{1}{2}$	Yamashina.	
8	Ōtani.	
10	Baba (ŌTSU).	
16	Kusatsu Jct.....	{ Change carriages.
21 $\frac{1}{2}$	Ishibe.	
26	Mikumo.	
30 $\frac{3}{4}$	Fukawa.	
38 $\frac{1}{2}$	Tsuge.	Or Kami Tsuge.
47 $\frac{1}{2}$	Seki.	
51	Kameyama Jct..	{ Change carriages.

For the first portion of the journey, which follows the Tōkaidō Railway and skirts Lake Biwa, see the latter part of Route 34 and Route 40. At *Kusatsu* we change into the Kwansei Tetsudō carriages, and though leaving the so-called Tōkaidō Railway, really follow and cross and re-cross, a section of the old Tōkaidō road all the way to Kameyama. The line is a pretty one, especially between *Tsuge* and *Seki*, where the gradient is steep enough to make the assistance of an extra engine necessary, although two tunnels have been cut through the steepest parts of the ascent. This is the *Suzuka-tōge*. The long serrated peak to the r. after leaving *Seki* is *Shakujō-gatake*. At *Kameyama* we change carriages again, and the rest of the journey hence to Yamada coincides

with that given in the preceding section.

4.—YOKOHAMA TO YAMADA BY SEA.

Should the traveller elect to go by sea, he had better begin by enquiring whether there is any European food to be had on board, and if not, then take provisions with him for the 18 or 20 hrs. voyage from Yokohama to Yokkaichi, as well as for the further voyage next day on to Kami Yashiro. The voyage is the same as that described in Route 36 as far as the entrance of *Owari Bay*, where the track diverges, the steamer turning to the r. up the bay near the head of which Yokkaichi is situated. The scenery at the entrance is very pretty. The ship passes between r. Irako-zaki, the hilly promontory forming the S.W. extremity of the province of Mikawa, and l. the islet of Kamishima, behind whose white and red cliffs lie other larger islands and the mainland of the diminutive province of Shima. Ahead and to the r., as the ship glides into the still waters of the landlocked bay, are seen portions of the provinces of Mikawa and Owari, notably Cape Morozaki,—the tip of the peninsula on which stand the commercial towns of *Handa* and *Taketoyo*, connected with the Tōkaidō by a branch line of Railway, of which Obu is the junction. At *Yokkaichi* the excellent Nippon Yūsen Kwaisha steamer is exchanged for a small coasting one. Leaving Yokkaichi, the views are delightful as one skirts the W. shore of Owari Bay. In the distance are the mountains of Ōmi, Iga, and Ise, and in the foreground a pine-clad beach, forming a delicious symphony of yellow, green, and greyish blue, especially when seen through the opal haze of spring or autumn. The steamer calls in at Tsu, a little more than half-way to Kami-Yashiro. Total time of voyage from Yokkaichi, about 5 hrs.

5.—YAMADA AND NEIGHBOURHOOD. TEMPLES OF ISE. [PROVINCE OF SHIMA.]

Yamada (*Inns*, *Abura-ya, Kyūka-en in a quieter part of the town close to the Gekū temple, and no less than 268 others, great and small) is a large town formed by the amalgamation of several smaller ones—Yamada proper, Uji, Furuichi, etc. It lives by and for the Ise pilgrims, as do all the towns on the road leading to it from the North. So openly is this fact acknowledged, that the completion of the projected *Sangū Tetsudō*, or Pilgrim Railway from Tsu to Yamada, has been deferred from year to year at the earnest entreaty of the inhabitants of Matsuzaka and other towns and villages on the line, who not unnaturally fear the ruin of their trade. Yamada would be the only place benefited. The inns and tea-houses of Yamada are very lively, especially at night. At some of them a celebrated dance is performed, called the *Ise Ondo*. This dance possesses much grace, added to the interest of a considerable antiquity. Unfortunately, however, the character of the houses at which alone it is generally to be witnessed precludes us from recommending a visit thither. A religious dance called *Kagura* is executed at the temples for such pilgrims as choose to pay for it. It is divided into three grades, called "Small," "Great," and "Extra Great" (*Shō, Dai, Dai-dai*). The charges for these dances were, in 1893, as follows:—

<i>Ise Ondo</i>	2
<i>Shō Kagura</i>	5
<i>Dai Kagura</i>	10
<i>Dai-dai Kagura</i>	20

Among the peep-shows and booths in which the main street of Yamada abounds, are some devoted to yet another kind of dance which may be seen for a cent or two. It is called *O Sugi O Tama*. The fun consists in the spectators flinging

coppers at the faces of the girls who form the little orchestra, and who are trained to such skill in "ducking," that it is said they are never hit. The chief objects for sale at Yamada, besides holy pictures and other articles of Shintō devotion, are ornamental tobacco-pouches made of a peculiar sort of oil-paper.

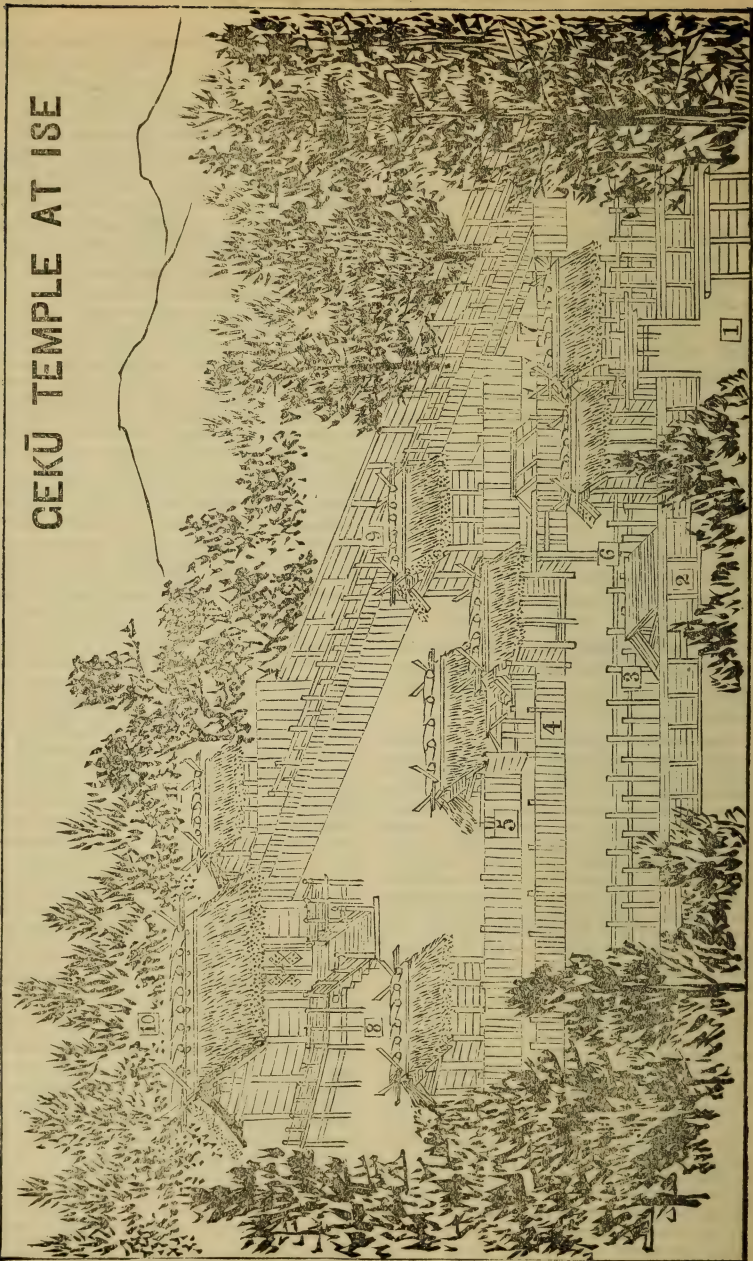
The best way to see the sights of Yamada and neighbourhood is to go the following round, which takes a day by jinrikisha to do comfortably:—from the inn to the Gekū Temple, Futami, Toba (for the view from Hiyori-yama), the Naikū Temple, and back to the inn. The road is mostly excellent and quite level, except between Futami and Toba. One may conveniently lunch either at Futami or at Toba. In addition to this round, or in lieu of Toba, good pedestrians are advised to climb Asama-yama (see p. 256). It may be mentioned that local Japanese parlance indicates respect for the great temples by suffixing the word *San*, "Mr.," to their names,—thus *Naikū San*, *Gekū San*, pronounced *Naixan*, *Gexan*.

Thousands of pilgrims resort annually to the temples of Ise, chiefly in winter and spring, when the country-folk have more leisure than at other seasons. The rationalistic educated classes of course take little part in such doings; but even at the present day the majority of artisans in Tōkyō, and still more in Kyōto and Ōsaka, believe that they may find difficulty in gaining a livelihood unless they invoke the protection of the tutelary goddesses of Ise by performing the pilgrimage at least once in their lives, and the peasants are even more devout believers. In former times it was not uncommon for the little shop-boys of Yedo to abscond for a while from their employers, and to wander along the Tōkaidō as far as Ise, subsisting on the alms which they begged from travellers; and having obtained the bundle of charms, consisting of bits of the wood of which the temples are built, they made their way home in the same manner. This surreptitious method of performing the pilgrimage was called *nuke-mairi*, and custom forbade even the sternest parent or master from finding any fault with the young devotee who had been so far for so holy a purpose. Stories are even told of dogs having performed the pilgrimage by themselves. Those whose residence is Kyō-

to are met by their friends at the suburb of Keage on their return home. The custom is for these friends—mostly females—to ride out singing the tune of the Ise Ondo dance, three persons being seated on each horse, one in the middle, and one on either side in a sort of wooden hod or basket. High revel is held at the tea-houses with which Keage abounds. This custom is termed *saka-mukai*. The Ise pilgrims may be distinguished by their gala clothes, and by the large bundles of charms wrapped in oil-paper or placed in an oblong varnished box, which they carry suspended from their necks by a string.

The special character of sanctity attaching to the Ise temples arises partly from their extreme antiquity, partly from the pre-eminence of the goddesses to whom they are dedicated. The *Naikū*, lit. "Inner Temple," is believed by the Japanese to date from the year 4 B.C., and is sacred to the Sun-Goddess Ama-terasu, ancestress of the Mikados. Down to the 14th century, some virgin Princess of the Imperial family was always entrusted with the care of the mirror which is the Sun-Goddess's emblem, and of which some Japanese writers speak as if it were itself a deity, while others take it to be merely the image of the goddess. It is kept in a box of chamæcyparis wood, which rests on a low stand covered with a piece of white silk. The mirror itself is wrapped in a bag of brocade, which is never opened or renewed; but when it begins to fall to pieces from age, another bag is put on, so that the actual covering consists of many layers. Over the whole is placed a sort of wooden cage with ornaments said to be of pure gold, over which again is thrown a cloth of coarse silk, falling to the floor on all sides. The coverings of the box are all that can be seen when the doors are opened at the various festivals. The *Gekū*, or "Outer Temple," so-called because of its slightly inferior sanctity, is now dedicated to the Goddess of Food, Toyo-uke-bime-no-Kami, also called Uke-mochi-no-Kami, but was in earlier times under the patronage of Kuni-toko-tachi-no-Mikoto, a god whose name signifies literally "His Augustness the Earthly Eternally Standing One." In either case, this temple may be considered as sacred to the worship of a deification of the earth, while the *Naikū* is dedicated to a deification of the sun, the great ruler of heaven. The native authorities do not inform us of the character of the emblem by which the Earth-Goddess is represented. As in the case of other Shintō temples, so here also at Ise many secondary deities (*ai-dono*) are invoked. Those of the *Naikū* are Tajikara-o-no-Kami, lit. "the Strong-Handed-Male-Deity," who pulled the Sun-Goddess out of the cave to which she had retired to avoid her brother's ill-usage, and a goddess who was one of the forebears of the Imperial line. The secondary deities of the *Gekū* are Ninigi-no-

CEKŪ TEMPLE AT ISE



Mikoto, grandson to the Sun-Goddess and ancestor of the Imperial line, and two of the gods who attended him on the occasion of his descent from heaven to earth.

The architecture seen at Ise is believed to represent the purest and most archaic Japanese style,—the old native hut, in fact, before the introduction of Chinese models. A very ancient rule prescribes that the two great Ise temples, as also every minor edifice connected with them, shall be razed to the ground and reconstructed every twenty years in exactly the same style, down to the minutest detail. For this purpose there are, both at the *Naikū* and at the *Gekū*, two closely adjacent sites. The construction of the new temples is commenced on the vacant sites towards the end of the period of twenty years; and when they are finished, the ceremony of *Sengyo*, or “Transference,” takes place, the sacred emblems being then solemnly and amidst a great concourse of pilgrims removed to the new buildings from the old. These are forthwith pulled down and cut up into myriads of charms (*o harai*), which are sold to pilgrims. The renovation last took place in October, 1889. The immemorial antiquity of the Ise temples is therefore only the antiquity of a continuous tradition, not that of the actual edifices. It is probable, however, that at no time for many centuries past could Ise have been seen to such advantage as at present, when the minute and enthusiastic researches of four generations of scholars of the “*Shintō Revival*” school into the religious archaeology of their nation have at last met with official encouragement, and the priests have been endowed with the pecuniary means to realise their dream of restoring the Japan of to-day to the religious practices, architecture, and ritual of pristine ages untouched by the foreign influence of Buddhism.

Closely connected with the great Ise shrines are two smaller ones, the *Izōgū* at Isobe on the frontier of Ise and Shima, some 4 or 5 *ri* beyond Toba, and the *Takihara Gū* at Nojiri in Ise. The sacredness of these places is traced to the fact that they were in turn the temporary head-quarters of the cult of the Sun-Goddess before it was fixed definitively in its present site. The *Izōgū* scarcely deserves a visit. The *Takihara Gū* is described near the end of Route 43.

Leaving the Abura-ya inn and wending through the town, we pass r., in Okamoto-chō, the *Shimpu Kōsha*, where are sold small gold and silver medals called *Shimpu*, inscribed with the name of the Gekū temple, together with other charms.

The Gekū Temple. The approach is pretty. A *Shin-en*, lit. “Divine Park,” containing a circular lake, has replaced the houses and fields that covered the place previous to 1889, and beyond rises a hill finely timbered with cryptomerias, huge camphor-trees, maples, *keyaki*, and the sacred though not imposing *ma-sakaki* (*Cleyera japonica*). The main entrance is by the *Ichino Torii*, or First Archway, to whose r. is the *Sanshūsho*, lit. “Place of Assembly,” where members of the Imperial family change their garments previous to worshipping in the temple. A broad road leads hence through the trees to the temple. A short way up it is the *Ni no Torii*, or “Second Archway,” near which stands a shop for the sale of pieces of the wood used in the construction of the temple, packets of rice that have been offered to the gods, and *o fuda*, or paper charms inscribed with the name of the Goddess of Food. Next door is a building where the *kagura* dances are performed at the request of pious pilgrims, and where the food offerings are sold for a few *sen* a meal. Beyond these buildings we soon reach the enclosure containing the *Gekū*, or actual temple, concealed for the most part behind a succession of fences. The outer fence, called *Ita-gaki*, is built of

INDEX TO PLAN OF ISE TEMPLE.

- | | |
|----------------------------------|-----------------------------------|
| 1. <i>Bampe</i> (screen). | 7. <i>Shijō-den</i> . |
| 2. <i>Ita-gaki</i> (1st fence). | 8. } <i>Hōden</i> (treasuries). |
| 3. <i>Ara-gaki</i> (2nd fence). | 9. } |
| 4. <i>Tama-gaki</i> (3rd fence). | 10. <i>Shōden</i> (chief shrine). |
| 5. <i>Mizu-gaki</i> (4th fence). | 11. <i>Mike-den</i> . |
| 6. Gate-keeper's Lodge. | |

cryptomeria wood, neatly planed and unpainted. It is 339 ft. in width at the front, and 335 ft. in the rear; the E. side is 247 ft., the W. side 235 ft. long, so that the shape is that of an irregular oblong, the formation of the ground rather than any necessary relation of numbers having determined the proportions. The temple on the alternative site, which was hewn down in 1889, had its long side E. and W., and the short N. and S. A little to one side of the middle of the front face is the principal entrance, formed of a *torii* similar to those already passed, but of smaller dimensions. The screen opposite is called a *bampei*. There are four other entrances in the *Ita-gaki* formed each by a *torii*, one on each side and two at the back, one of which belongs to the *Mike-den*, where the food offerings are set out twice daily. The S. *torii* gives access to a small court, the further side of which is formed by a thatched gateway ordinarily closed by a white curtain, while the ends are formed by the *Ita-gaki*. On the l. hand is a gate-keeper's lodge. Unless the pilgrim be an Imperial personage, he is prevented by the curtain from seeing much further into the interior.

The curtain here mentioned has a melancholy historical interest. Viscount Mori, Japanese Representative, first at Washington and then in London, afterwards Minister of Education and one of the foremost leaders of modern Japanese progress, was assassinated by a Shintō fanatic for having, when on a visit to Ise, lifted this curtain with his walking-stick in order to obtain a better view of the interior of the temple court. The murder did not take place at once, but some months later, on the 11th February, 1889, as Mori was donning his gala uniform for the ceremony of the promulgation of the Japanese Constitution. The assassin, one Nishino Buntarō, was immediately cut down by the Minister's attendants; but by an obliquity of judgment curiously common in Japan, popular sympathy ranged itself so markedly on his side as against his unfortunate victim, that pilgrimages were made to his grave in the Yanaka cemetery at Tōkyō, hundreds of wreaths and sticks of incense were placed upon it, and odes composed

in the assassin's honour. The popular infatuation even went so far that it was, and perhaps still is, believed by many that Nishino Buntarō's intercession with heaven will ensure the fulfilment of any desire offered up to the gods through him.

The thatched gate-way above-mentioned is the principal opening in a second fence called the *Ara-gaki*, composed of cryptomeria trunks alternately long and short, placed at intervals of about $2\frac{1}{2}$ ft., with two horizontal railings, one running along the top, the other along the centre. The distance of this fence from the outer enclosure varies from 10 ft. to 36 ft. on different sides of the square. Besides the *torii* on the S., there are three others, one on each side, corresponding to the other three main entrances of the boarded enclosure. These are unusual in style, being closed with solid gates, an arrangement rarely seen in Shintō temples. Inside the thatched gate-way is a shed 40 ft. by 20 ft. called the *Shijō-den*, a restoration of one of three buildings anciently called *Naorai-dono*, which were set apart for the entertainment of the envoys sent by the Mikado, after the celebration of the *Kannami Matsuri*, or "Festival of Divine Tasting" (see p. 3). Just inside a small *torii* are the *ishi-tsubo*,—spaces marked out by larger stones, r. for the Mikado's envoy, l. for the priests of the temple. At a distance of 33 yds. from the first thatched gate-way is a second, which gives access to a third court, surrounded by a palisade called the *Tama-gaki*, formed of planks about 8 ft. high, placed close together. Just within this court is a small wooden gate-way, immediately beyond which is a thatched gate-way, forming the entrance into the central enclosure. This enclosure is surrounded by a wooden palisade called *Mizu-gaki*, and is almost a perfect square, being 134 ft. by 131 ft. At the back of it is the *Shōden* or chapel, on the r. and l. of the entrance to which are the treasuries (*hōden*).

The chapel is 34 ft. in length by 19 ft. in width. Its floor, raised about 6 ft. from the ground, is supported on wooden posts planted in the earth. A balcony 3 ft. wide, which is approached by a flight of nine steps 15 ft. in width, runs right round the building, and carries a low balustrade, the tops of whose posts are cut into the shape called *hōshu no tama*, which, strangely enough, is a Buddhist ornament, the so-called "Precious Jewel of Omnipotence." The steps, balustrade, and doors are profusely overlaid with brass plates; and the external ridge-pole, cross-trees, and projecting rafters are also adorned with the same metal. A covered way leads from the inner gate up to the steps of the chapel. The two treasuries are raised on short legs or stands, after the fashion of the store-houses of the Loochooans. They are said to contain precious silken stuffs, raw silk presented by the province of Mikawa, and trappings for the sacred horses. Between the *Ita-gaki* and the *Ara-gaki* stands the *Heihaku-den*, intended to contain the offerings called *gohei*. Another building in the enclosure is the *Mike-den*, where the water and the food offered up to the gods of both the Gekū and Naikū are daily set forth, in winter at 9 a.m. and 4 p.m., in summer at 8 a.m. and 3 p.m.

Up to A.D. 729, the food offerings for the Naikū, having first been prepared at the Gekū, were conveyed to the former temple, there to be set out. In that year, as this ceremony was being performed, the offerings were unwittingly carried past some polluting object which happened to be in the road. The consequence was that the Mikado fell sick, and the diviners attributed his sickness to the anger of the Sun-Goddess. Since that time the offerings for both temples have been set out only at the Gekū.

The offerings made to each of the principal deities consist of four cups of water, sixteen saucers of rice, and four of salt, besides fish, birds, fruits, seaweed, and vegetables. The offerings to each lesser deity

are the same, except that only half the quantity of fruit is provided.

The chief festivals are the "Praying for Harvest" (*Kinen-sai*), 4th February; "Presentation of Clothing" (*Onzo-sai*), 17th April; "Monthly Festival" (*Tsuki-nami no matsuri*), 15th June; "Divine Tasting" (*Kan-name*), 15th and 16th October; "Harvest festival" (*Shinzō-sai*), 23rd November. Besides these, a "Great Purification" (*Ō-barai*), is performed once every month, and also before each of the above-named grand festivals. The above dates are those of the celebration at the Naikū. The ceremonies are repeated at the Gekū on the following day, at the *Izōgū* on the third day, and at the *Takahara Gū* on the fourth; but the Imperial envoy who represents the Mikado at the two former shrines, does not visit the two latter.

On the side of a low hill to the S. of the chief temple buildings, stand two much smaller shrines. That to the l. is known as *Ara-matsuri*, that to the r. as *Ame-no-miya*. Higher up the same hill is the *Taka-no-miya*.

After thus seeing as much as is permitted to be seen of the Gekū, we re-enter our *jinrikishas* and speed along an excellent level road to Futami, a distance of 2 *ri* 10 *chō*. Several villages are passed, of which Kawasaki and Kurose are the largest, and an unusually long bridge called the *Shio-ai no Hashi*, spanning the estuary of the Isuzu-gawa. There are constant delightful views of a mountain range to the r., of which Asama-yama is the most conspicuous summit.

Futami (*Inn*, Kaisui-rō, with sea-bathing) is considered by the Japanese to be one of the most picturesque places on their coast, and few art motives are more popular than the *Myōto-seki*, or "Wife and Husband Rocks,"—two rocks close to the shore, tied together by a straw rope.

In this case the straw rope (*shime*) probably symbolises conjugal union. There is, however, a legend to the effect that the god Susa-no-o, in return for hospitality received, instructed a poor villager of this place how to protect his house from future visitations of the Plague-God by fastening such a rope across the entrance. A tiny shrine called *Somin Shōzai no Yashiro* commemorates the legend.

The view of islets and bays stretching away eastwards is certainly very pretty, even distant Fuji being occasionally visible; and the metamorphic slate rocks (chlorite schist) are such as Japanese esthetes prize highly for their gardens. It may nevertheless be doubted whether Europeans would single out Futami for particular praise from among the countless lovely scenes in Japan, especially in a neighbourhood boasting the glorious views from Hiyori-yama and Asama-yama. The building beyond the Futami inn is the *Hinjitsu-kwan*, erected in 1886 for the Empress Dowager who is a great traveller. The way from Futami to Toba is rather hilly, but pretty, especially near the *Ike-no-ura*, a many-branched inlet of the sea.

Toba (*Inn*, Ōsaka-ya) is a sleepy little town, enlivened only by the visits of coasting steamers; and the private Dockyard (*Tekkōsho*), established there some years ago, has not proved a success. But the top of *Hiyori-yama*, only 3 *chō* from the inn, affords a view which is a perfect dream of beauty. It includes Fuji, Haku-san, and most of the mountains mentioned on the next page in the list of those visible from Asama-yama. But its special loveliness is the foreground,—a labyrinth of islets and peninsulas and green hills, and the blue sea studded with the white sails of junks, while other junks lie at anchor in Toba harbour. The hill rising conspicuously in the middle of the town was the site of the castle of the former Daimyō, Inagaki Shinano-no-Kami.

[From Toba, roads lead round and across the Province of Shima into Kishū. Steamers

also call in at *Matoya* and *Hamajima* on their way westwards. Shima resembles Kishū in its general features, but is less well-worth visiting. The reader is accordingly referred to Rte. 43.

The little province of Shima has been celebrated from the earliest antiquity for its female divers (*ama*), pictures of whom—bare to the waist and with a red nether garment—may often be seen. They fish up *awabi* (sea-ears) and *tengusa*, a kind of sea-weed (*Gelidium corneum*) which is used to make a delicious jelly called *tokoro-ten*. So hardy are they, that they will go on diving even when on the eve of childbirth; but they age quickly and become repulsively ugly, with coarse tanned skins and hair that turns reddish from constant wetting, and is apt to fall off in patches. The women of Shima not only dive; they also do most of the field work. In fact they support their fathers, brothers, and husbands, who loiter about, smoke, play chess, and are, in a word, the weaker vessels. Few girls get married who are not expert divers, nor do they marry very early in most cases, being too valuable to their parents as bread-winners. Even the wife of a man in easy circumstances—a village elder, for instance—is forced by public opinion to gain her livelihood aquatically. The best places at which to see the diving are *Tōshimura*, a vill. on one of the large islands opposite Toba, *Kamijima*, an island beyond Tōshijima, and *Koka* near Mato-ya.]

No pedestrian, even if he have seen the view from Hiyori-yama, should miss that from *Asama-yama*.

This name, which is written with the characters 朝熊, has nothing to do with the Asama of Shinshū, which is written 淺間.

The way back from Toba and Futami skirts its base; and as jinrikishas can be availed of to a spot within 22 *chō* of the top, the best plan is to take them so far and either return again the same way, or, better still, send them round to wait at the Naikū Temple, which latter plan gives one a capital 4 or 5 m. walk down the gradual incline of the other slope of the

mountain. The celebrated view is obtained from a spot 1,300 ft. above the sea, where there is a tea-house called *Tōfu-ya*. A curious fact is that one of the widest mountain panoramas in Japan is obtained in spite of the circumstance that barely half the horizon lies open to view. Below in the foreground is Owari Bay, looking like a lake, while in the distance beyond it stretches a long series of mountains,—Futago-yama on the Hakone pass, Fuji, Yatsu-ga-take, Akiha-san, the volcano of Asama, Koma-ga-take, Tateyama in Etchū, Ontake, Norikura in Hida, Haku-san, Aburazaka in Echizen, Ibuki-yama in Ōmi, Tado-san, Mitsugo-yama, Suzuka-yama, and Nunobiki-yama on the W. frontier of Ise.

[Though one must return to the *Tōfu-ya* tea-house in order to get home, it is worth walking on 10 *chō* to the *Oku-no-in* of this holy mountain for the curious view which it affords of the green-blue jumble of densely wooded hills that form the province of Shima and Eastern Kishū. On the way one passes several little Buddhist shrines, and—piquant contrast!—the head-quarters of a favourite old quack medicine, the Mother Seigel of Japan. *Mankintan*—for so this medicament styles itself—brings thousands of dollars yearly into the pockets of the people of Yamada, where there are scores of agencies for its sale. The *Oku-no-in*, which is dedicated to Kokuzō Bosatsu, was formerly a gem, but is now much decayed.]

The views on the way down Asama-yama are delightful. At length one plunges into a sort of cauldron, where stand the vill. of *Uji* and the *Naikū Temple*, embosomed in an antique grove of cryptomerias, camphor-trees, and other magnificent timber which in itself is worth coming out to see.

The camphor-trees have railings round them to prevent people from peeling off the bark and making charms of it. The efficacy of these charms is specially believed in by sailors, who throw them into the sea to calm the waves.

After passing the second *torii*, one sees r. the little River Isuzu, where the pilgrims purify themselves before worship by washing their hands and mouth. Being dedicated to the Sun-Goddess Ama-terasu, the *Naikū* is of even superior sanctity to the *Gekū*, and is constructed on a somewhat larger scale. But as the arrangement of the temple grounds and enclosed buildings closely resembles that of the *Gekū* already described in detail, no particulars will be needed except the measurements. The outer enclosure is 195 ft. in front, 202 ft. at the back, and 369 ft. at the side. The innermost enclosure (*Mizu-gaki*) measures 149 ft. in front, 150 ft. at the back, and 144 ft. on each side. The bare open space adjoining the temple is the alternative site, which will be used to build on in the year 1909, when the present buildings are pulled down.

ROUTE 33.

THE WEST COAST FROM TSURUGA TO NAOETSU.

1. ITINERARIES: MAIBARA-TSURUGA BRANCH RAILWAY, TSURUGA TO FUSHIKI, FUSHIKI TO NAOETSU.
2. DESCRIPTION: TSURUGA, FUKUI, KANAZAWA, FUSHIKI, [NANAO IN NOTO,] TOYAMA.

1.—Itineraries.

A four or five days' trip, enabling the traveller to see something of the coast of the provinces of Echizen, Kaga, and Etchū on the Sea of Japan, is that from Kyōto to Tsuruga by the Tōkaidō and Maibara-Tsuruga Railways, through the historic old city of Kanazawa

in Kaga to the port of Fushiki in Etchū, whence Naoetsu, the present terminus of the Karuizawa-Naoetsu Railway, can be reached by steamer in a night. The entire distance between Tsuruga and Fushiki may be accomplished in jinrikishas.

MAIBARA-TSURUGA BRANCH RY.

Distance from Kyōto.	Names of Stations.	Remarks.
45m.	MAIBARA	See Route 34.
49 $\frac{1}{2}$	Nagahama.....	See Route 40.
56 $\frac{1}{4}$	Takatsuki.	
57 $\frac{1}{4}$	Inokuchi.	
59	Kinomoto.	
61 $\frac{3}{4}$	Nakanogō.	
64 $\frac{1}{4}$	Yanagase.	
71	Hikida.	
75 $\frac{1}{4}$	Tsuruga.	
76	KANA-GA-SAKI (Pier Station).	

ITINERARY FROM TSURUGA TO FUSHIKI.

TSURUGA to:—	Ri.	Chō.	M.
Daira	6	4	15
Takefu	4	35	12 $\frac{1}{4}$
FUKUI.....	5	4	12 $\frac{3}{4}$
Maruoka	3	24	9
Daishōji.....	5	7	12 $\frac{3}{4}$
Komatsu	5	2	12 $\frac{1}{4}$
Matsutō.....	5	3	12 $\frac{1}{2}$
KANAZAWA	3	12	8
Tsubata	3	18	8 $\frac{1}{2}$
Imaisurugi	3	26	9
Takaoka.....	4	3	10
FUSHIKI.....	1	35	4 $\frac{3}{4}$
Total	51	29	126 $\frac{1}{4}$

The best plan in fine weather is to abandon the land for the sea during a portion of this journey, by taking steamer from Tsuruga to *Sa-kai* for Fukui, a run of 4 hrs.; or to *Kanaiwa* for Kanazawa.

In the event of the steamer between Fushiki and Naoetsu not being available, the following is the itinerary by road,—mostly dull travelling.

FUSHIKI to:—	Ri.	Chō.	M.
Higashi Iwase	3	5	7 $\frac{3}{4}$
Namerikawa.....	3	6	7 $\frac{3}{4}$
Uotsu.....	2	8	5 $\frac{1}{2}$
Tomari	7	29	19
Itoigawa	9	6	22 $\frac{1}{4}$
Nagahama	9	8	22 $\frac{1}{2}$
NAOETSU	2	18	6
Total	37	8	90 $\frac{3}{4}$

2.—DESCRIPTION.

The railway journey between Kyōto and Maibara is described in Route 34; and the shores of Lake Biwa, as far as the next station, Nagahama, in Route 40.

At *Nagahama* (*Inn*, Masu-ya at station), the railway leaves the lake and the scenery becomes tame. From *Yanagase* onward to *Hikida*, the line runs in narrow valleys between wooded hills and through several tunnels; thence through cultivated country down to the coast of the Sea of Japan.

Tsuruga (*Inn*, Kome-shichi-ya) has two stations, one called *Tsuruga*, another, 5 min. further on, called

Kana-ga-saki, or the Pier Station. The latter (*Inns*, Daikoku-ya, Kome-shichi-ya) should be preferred, as the steamer-office, bank, and other useful institutions are in its vicinity. *Tsuruga* has the best harbour on the Sea of Japan, and is in constant steam communication with the lesser ports up and down the coast. The town itself is somewhat shut in; but a charming view of land and sea may be obtained by climbing a small hill near the railway station called *Atago-yama*, beyond which again is the site of the castle of the celebrated warrior *Yoshisada*. The long promontory closing in the bay on the W. side, and sheltering it from those N. W. blasts that render the winter on this coast so terrible, is called *Tateishi-zaki*. On its extremity stands a lighthouse—not, however, visible from the town. The stretch

of land to the N. E., which looks like a promontory as seen from Tsuruga, is called *Kome-no-ura*.

Daira (fair accommodation at the house of Kinoshita Kichiemon) is a regular halting place. Here the road strikes inland.

Takefu (*Inn*, Kome-ya) manufactures marbled paper (*suminagashi*), cotton, silk, and hardware. One of the most striking objects in the vicinity is the mountain of Hina-ga-take.

Fukui (*Inn*, Nawa-ya; *restt.* Tsukimi-rō), formerly the capital of the Daimyōs of Echizen, still possesses the picturesque remains of the castle which was their seat, and a Hongwanji temple with a beautiful view toward the hills. It is noted for the manufacture of *habutai*, paper, and *yuton*,—a thick oil-paper used to cover the mats in summer. *Magani*, a species of crab, is caught all along the coast, and tinned for export.

To foreigners, Fukui will be further of interest as having been the residence, from 1871 to 1872, of the author of the *Mikado's Empire*, Rev. Wm. E. Griffis, to whose pages the reader is referred for a graphic and touching account of the abdication of the Daimyō on the 1st October, 1871, when the decree abolishing feudalism had been issued.

Sakai, also called **Mikuni** (*Inn*, Morota), the port of Fukui, stands at the confluence of the rivers Hino, Asuwa, and Kuzuryū, and has steam communication with the other ports on the coast.

Daishōji (*Inns*, Daikoku-ya, Karuhana) was one of the places to which the Christians of the Nagasaki district were exiled during the last persecution of 1867-1873.

Komatsu (*Inn*, Shimotoku) was formerly a castle-town belonging to the Daimyō of Kaga. Not far from Komatsu is the vill. of *Yamashiro* with hot springs. It also provides most of the clay for the potters of Teraï and Kanazawa.

Matsutō is noted as the birth-place of the poetess Kaga-no-Chiyo. Travellers will remark the great

industry and economy practised in the agriculture of this district, even the ridges between the rice-fields being sown with beans or barley.

Kanazawa (*Inns*, Ayabe, Asada, Takabatake; European food at a *restt.* in the public garden) was the seat of the lords of the province of Kaga, the richest of all the Daimyōs. It is now the capital of the prefecture of Ishikawa, which includes the provinces of Kaga, Noto, and Etchū. It is both clean and picturesque, and the hills above it command a fine prospect. The castle is now used as the headquarters of a military division. To the r. of the castle is the Public Garden called by the literati the "Six-fold Garden," because possessing six excellencies, viz. size, pleasing appearance, labour bestowed upon it, an air of antiquity, running water, and a charming view. The grounds contain an Industrial Museum (*Kwangyō Hakubutsukwan*), and a fine monument erected to the memory of the soldiers who fell fighting in the Satsuma rebellion. The monument, which was erected in 1880, consists of a pile of large stones on which stands a handsome bronze figure of Yamato-take, over 18 ft. high. At Kanazawa the celebrated Kutani porcelain may be procured in abundance. A visit should be paid to the *Potteries of Gankwa-dō* near the Public Garden, where the processes of manufacturing and painting the porcelain can be inspected. Bronzes inlaid with gold and silver (*zōgan*), and fans are also produced. A pleasant bathing resort near Kanazawa is *Nakayama Onsen*, with good inns.

Imaisurugi (*Inn*, Tokkō-ya) is a flourishing place.

Takaoka (*Inns*, Akai-ya, Etchū-ya) stretching for a mile or more along the road in a cotton-weaving and silkworm-breeding district, is noted for its dyes and hardware.

Fushiki (*Inns* by Okada, Ueda), having been made one of the "Special

Open Ports," has lately risen into prominence, but is unattractive.

[An excursion may be made from Fushiki to Nanao, the capital of the province of Noto.

This province, the Jutland of Japan, obtains its name from the word *nottu*, which means "peninsula" in the language of the former Aino aborigines.

Itinerary.

FUSHIKI to:—	Ri.	Chō.	M.
Himi	2	28	6 $\frac{3}{4}$
Ninomiya	3	33	9 $\frac{1}{2}$
NANAO.....	2	17	6
Total.	9	6	22 $\frac{1}{4}$

Though the road is ostensibly meant for jinrikisha traffic, the heavy nature of the soil and a pass called the Arayama-tōge, which has to be encountered on the way, generally necessitate walking as far as Ninomiya. Fair accommodation at *Himi*.

Nanao (*Inn*, Ōgome-ya) is a considerable town situated on the shores of a miniature inland sea, across which toy steamers ply. No mail steamers call in here, unless it be for shelter during a gale. The chief holiday resort in the neighbourhood is the mineral spring of *Wakura*, 6 m. distant; but it, and indeed the province of Noto generally—low, sandy, and poor in historic associations—are little calculated to interest the foreign visitor. Mr. Percival Lowell, the well-known traveller and author of *Noto: An Unexplored Corner of Japan*, after having divided all places into two sorts,

namely, those worth seeing but already seen, and those not yet seen but not worth seeing, says, "Wakura struck me as falling into the latter halves of both categories."]

The best halting-places between Fushiki and Naoetsu are *Uotsu* (*Inn*, Hakata-ya), and *Itoigawa* (*Inn*, Hayakawa). The last day of the journey is also the most picturesque, as the road leads for several miles along bold cliffs by the shore, commanding a glorious view of the Sea of Japan.

For **Naoetsu** see p. 211. Travelers desirous of visiting

Toyama (*Inns*, *Ki-ya, Taisei-kaku, European food), capital of the prefecture of the same name and of the province of Etchū, can do so by taking a small boat from Fushiki to *Higashi-Iwase* (*Inn*, Kushi-ya), a small port at the mouth of the Jinzū-gawa, in about 3 hrs., whence to Toyama is 2 ri 2 chō by jinrikisha. Toyama can also be reached more directly from Takaoka by jinrikisha all the way, 5 ri 29 chō.

Toyama was formerly the castle-town of Matsudaira Shigematsu, a cadet of the Maeda family, of which the Daimyō of Kaga was the head. The castle is now utilised as a school. In spite of its out-of-the-way situation, Toyama enjoys the distinction of having, compared with other provinces of Japan, the least number of illiterates. But a large proportion of the inhabitants are wall-eyed. The principal trade of the place consists in medicines and leather.

The snow-capped summit of **Hakusan** forms a striking object in the landscape. Toyama is a good starting point for those who, approaching them from this side, wish to scale the peaks of Etchū and Hida, described in Route 30.

SECTION III.

ROUTES CONNECTING TŌKYŌ
AND KYŌTO.

Routes 34—36.

ROUTE 34.

THE TŌKAIDŌ BY RAIL FROM TŌKYŌ
TO KYŌTO AND KŌBE.

MIO-NO-MATSUBARA. FROM OKITSU
TO SHIZUOKA VIÂ TEMPLES OF
KUNŌ-ZAN. FROM KAKEGAWA TO
AKIHA. WATERFALL OF YŌRŌ.

Distance from Tōkyō.	Names of Stations.	Remarks.			
	TŌKYŌ (Shim- bashi).		150	Kakegawa	{ Alight for Akiha.
	Shinagawa.....		156	Fukuroi.	
	Omori				{ Travellers down rapids of Tenryū & bound E., enter train here.
	Kawasaki	{ See Route 3.	161	Nakaizumi	
	Tsurumi				{ Tenryū tra- vellers for the W. enter train here.
	Kanagawa		168	HAMAMATSU.	
	YOKOHAMA.				
	Hodogaya.		174	Maizaka.	
	Totsuka.		180	Washizu.	
			190	Toyohashi.	
			196	Goyu.	
			201	Kamagori.	
			210	Okazaki.	
			215½	Anjō.	
			220	Kariya.	
	ŌFUNA Jct. ...	{ Change for Kamakura & Yokosuka.	223	Ōbu	{ Change for Kamesaki, Handa, and Taketojo.
	Fujisawa.		228	Ōtake.	
	Hiratsuka.....	{ Alight for as- cent of Ōya- ma (p. 84).	231	Atsuta.....	{ Change for Ise.
	Ōiso.		235	NAGOYA.	
			240	Kiyosu.	
			246	Ichinomiya.	
			249	Kisogawa.	
			254	GIFU.	
			263	Ogaki.	
			268	Tarui	{ Alight for Yōrō.
			271	Seki-ga-hara.	
			278	Nagaoka.	
			284	MAIBARA Jct.	{ Change for Nagahama & Tsuruga.
			288	Hikone.	
			297	Notogawa.	
			302	Hachiman.	
			308	Yasu.	
			313	KUSATSU Jct.	{ Kwansei Rail- way, see p. 247.
			319	Baba (ŌTSU).	
			321	Otani.	
			324½	Yamashina.	
			327½	Inari.	
			329	KYŌTO.	
			333	Mukōmachi.	
			337½	Yamazaki.	
			342½	Takatsuki.	
			346½	Ibaraki.	
			351	Suita.	
			359	ŌSAKA	{ Alight for Nara and Sakai.
			361	Kanzaki.	
			365	Nishinomiya.	
			370	Sumiyoshi.	
			375	Sannomiya	{ See caution on p. 277.
			376	KŌBE.	

The word *Tōkaidō* signifies "Eastern Sea Road." The name was given to this road at an early date on account of its running along the sea-shore in an easterly direction from Kyōto, which, being the old historic capital, was naturally regarded as the starting-point. From the 17th century onwards, the Tōkaidō was traversed twice yearly by Daimyōs coming with gorgeous retinues to pay their respects to the Shōgun at Yedo; and all the chief towns, here as on the other great highways of the Empire, were provided with *honjin*—that is, specially fine tea-houses—for their lordships to sleep at. The greater portion of the beautiful avenue of pine-trees with which the road was lined still exists, and can be seen occasionally from the windows of the railway carriage. The road itself is now comparatively deserted. "But what a scene it used to present! How crowded with pedestrians; with *norimons* (the palanquins of the upper crust), and attendants; with canoes (the modest bamboo conveyance of the humble classes); with pack-horses, conveying merchandise of all kinds to and from the capital or to the busy towns and villages along the route: with the trains of daimyos or of lesser gentry entitled to travel with a retinue; and with the commonalty, men, women and children, on foot, all with their dresses turned up for facility of movement, and for the most part taking the journey pretty easily; frequently stopping at the numberless tea-houses or resting sheds by the way, and refreshing themselves with the simple little cup of weak green tea, and a cheery chat with whomsoever might stop like themselves to rest. It used to seem that distance was no consideration with them. They could go on all day, and day after day, if only they were allowed (which they generally were) to take their own time and pace. The value of time never entered into their thoughts. . . .

The numerous trains of armed men passing in both directions were the most striking feature of the scene. Never could one go out of one's house in any direction, but these two-sworded men were met with; but on the Tokaido, and in the streets of Yedo, they appeared to be more numerous than the common people; and it must be understood that at this time of which I am speaking, the crowds on portions of the road and in all the principal thoroughfares of the capital, were as great as in the most crowded thoroughfares of London. It took one forcibly back to the feudal times in Europe, when no noble or landed proprietor thought of going abroad unattended by his armed dependants. Added to this, there was a certain air of antiquity that imparted its charm to the scene. The old Dutch writers described the road long ago, and it was even in their day, precisely as it was in ours. A good, well macadamised, causeway, (except that

the hard *stratum* was of pebbles, not of broken stones), passing through numerous populous villages, only divided from each other by short intervals, where fine old trees on both sides of the road were the sole division between the road and the paddy fields. The etiquette of the road was well and rigidly defined. When the trains of two princes met, it was incumbent on the lesser of them—(measured by his income as recognised by the Government, and published in the official list), to dismount from his *norimon*, if he happened to be riding in one, and draw with his followers to the side of the road whilst the other passed. Whenever it was possible, therefore, such meetings were avoided."*

The railway was begun in 1872 and finished in 1889. It reduces to 17 hrs. the journey from Tōkyō to Kyōto, which formerly was an affair of 12 or 13 days on foot.

Travellers with time on hand are advised to break the journey at *Kōzu*, in order to visit *Miyanoshita* and *Hakone*; at *Okitsu*, in order to visit *Kunō-zan* on the way between that station and Shizuoka; at *Shizuoka* itself, and at *Nagoya*. Of these places, three, viz. *Miyanoshita*, *Shizuoka*, and *Nagoya*, have hotels in foreign style. Those who are hurried may console themselves for missing these interesting places by the knowledge that the scenery through which they are to pass offers many charms, including superb views of Fuji from both the land and the sea side. The least interesting portion of the line is that between Shizuoka and Nagoya, a six hours' run which may with little disadvantage be performed after dark, most of it passing through flat country devoted to the cultivation of rice.

The first hour of the journey—that between Tōkyō and Yokohama—having been already described in Route 3, calls for no further remark. The train runs into Yokohama station to pick up passengers for the West, and runs out again for a few min. over the same ground, but soon diverges to the l. At

Ōfuna Junction, a short branch

* This description is quoted from Black's *Young Japan*, Vol. I. p. 163, *et seq.*

line takes travellers to the famous Daibutsu at Kamakura (see pp. 77-9).

Fujisawa (*Inns*, Inage-ya and Wakamatsu-ya at station) is noted for its Buddhist temple of *Yūgyō-dera*, in the miraculous healing powers of whose abbots extraordinary faith is placed by the lower orders of the surrounding countryside. Unfortunately, a fire destroyed the greater portion of the buildings in December, 1880. Should the intention of restoring them to their original splendour be carried out, they will well merit a visit. The site lies some 8 *chō* from the railway station. After passing Fujisawa, the Hakone range, behind which towers the *Cone of Fuji*, begins to come in sight *r.* Soon afterwards the line crosses the broad stony bed of the River Banyū, which rises in Lake Yamana on the N.E. flank of Fuji.

Ōiso is a favourite bathing resort; see p. 85. At

Kōzu (*Inn*, Kōzu-kwan), the line turns inland up the valley of the Sakawa-gawa, in order to avoid the Hakone mountains which effectually bar the way to all but foot-passengers. The scenery now becomes mountainous, with to the *l.* the chief peaks of the Hakone range—Futago-yama (the “Twin Mountain,” so-called from its double rounded summit), Myōjin-ga-take, Kammuri-ga-take, and Kintoki-zan (horn-shaped). An extra engine is put on at *Yamakita* to help the train up to Gotemba, the highest point on the line—1,500 ft. above sea level. Between Yamakita and *Oyama* (not to be mistaken for the mountain Ōyama, with a long Ō), the scenery becomes wildly picturesque, and there is a rapid succession of tunnels and bridges, testifying to the engineering difficulties that had to be conquered. At

Gotemba (*Inns*, Matsu-ya and Fuji-ya at station; the vill. is 12 *chō* distant), the passenger finds himself in the broad and fertile

plain surrounding Fuji's base, a plain whose soil indeed has been formed by the outpourings of the great mountain during countless ages. Nothing here interrupts the view of the volcano from base to summit. The long-ridged wooded mountain immediately to the *l.* of Fuji is *Ashitaka*. The range to the spectator's *l.* from the carriage window is the Hakone range, the lowest point of which seen from here is the *Otome-tōge* leading over to Miyanoshita.

Gotemba derives its name from having been the seat of the hunting lodge of the great Shōgun Yoritomo, when he came from his capital at Kamakura to hunt in the neighbourhood of Fuji.

The gardens around Gotemba are gay with red camellia blossoms in spring. The *Mitumata* (*Edgeworthia papyrifera*) is also to be seen in abundance.

At **Sano**, there is a semi-European *Hotel* close to the waterfalls (*Sano no taki*), 12 *chō* from the station by jinrikisha. The water forming these fine falls comes from Lake Hakone, via the tunnel mentioned on p. 132. *Keigashima*, 17 *chō* beyond the falls, is another picturesque spot, remarkable for its curious rocks and possessing a deserted shrine suitable for a picnic.

One still has Fuji and Ashitaka to the *r.*, the other mountains from *r.* to *l.* being Amagi-san in Izu, Yahazu-yama (a small peak), Higane-san on the other side of which lies Atami, the Hakone range, and in front, isolated as if let drop independently into the plain, Kanoki-yama. The railway turns West, and rejoins the old Tōkaidō at

Numazu (*Inn*, Moto-doiya). There is much marshy ground in this neighbourhood, whence probably the name of the place (*numa* = “marsh”). Most persons, rather than stay in Numazu itself, prefer to go on 25 min. by jinrikisha to the vill. of *Ushibuse*, on a beautiful landlocked bay which offers excellent sea-bathing. The Sekkō Roku-

dayū inn, with detached apartments ensuring privacy, is recommended, as also the delightful walk along the coast to *Enoura* on the road to *Shuzenji* in Izu. It is about

Suzukawa (*Inn*, *Kōshū-ya*) that the nearest and most perfect view of *Fuji* is obtained. Nowhere else does the "Peerless Mountain" so absolutely dominate its surroundings. The beauty of the stretch of shore from here to the mouth of the *Fujikawa*, called *Tago-no-ura*, has been sung by a hundred Japanese poets. The *Fujikawa* is noted for its rapids (see p. 221). From

Iwabuchi (*Inn*, **Tani-ya* at station) to *Okitsu* is very beautiful, the space between the sea and a range of hills to the r. becoming so narrow as barely to leave room for the railway to skirt the shore. In the neighbourhood of

Kambara, large fields of sugar-cane will be observed.

The cultivation of the small but hardy Chinese variety of the sugar-cane (*Saccharum sinense*) is carried on with fair success in the warmer provinces of Japan, such as *Mikawa*, *Owari*, *Kishū*, Southern *Shikoku*, and *Satsuma*. Being unable to withstand the frosts of winter, it is planted out in March or April, and harvested not later than November. The cane which is used for planting is buried in a dry place to preserve it from the cold. In spring it is cut into pieces, which are planted out in the usual way.

Okitsu (*Inns*, **Kaisui-rō*, *Mina-kuchi-ya*; the latter is semi-foreign, the former has arrangements for sea-bathing) has a lovely view of the Bay of *Suruga*, the large mountainous peninsula of Izu, and to the r. the point of land called *Mio-no-Matsubara*, celebrated alike in poetry and art. It is covered with pine-trees, is low and sandy, and hence more pleasant to look at than to walk on. Still further to the r. lie the *Kunō-zan* hills, with the white little sea-port town of *Shimizu* nestling at their base.

At *Mio-no-Matsubara* is laid the scene of *Ha-goromo*, or "The Robe of Feathers," one of the prettiest and most fanciful of the Japanese Lyric Dramas (*Nō no Uta*).

A fisherman landing on this strand finds a robe of feathers hanging to a pine-tree, and is about to carry it off as treasure trove, when a beautiful fairy suddenly appears and implores him to give it back to her, for that it is hers, and without it she cannot fly home to the Moon, where she is one of the attendants on the thirty monarchs who rule that sphere. At first the fisherman refuses to grant her request. He only does so when, after many tears and agonies of despair, she promises to dance for him one of the dances known only to the immortals. Draped in her feathery robe, she dances beneath the pine-trees on the beach, while celestial music and an unearthly fragrance fill the air. At last her wings are caught by the breeze, and she soars heavenward, past Mount *Ashitaka*, past *Fuji*, till she is lost to view. There is still a small shrine on *Mio-no-Matsubara* dedicated to this fairy, where a relic of her robe is shown.

The Temple of *Seikenji* or *Kiyomidera* at *Okitsu*, belonging to the Zen sect of Buddhists, merits a visit, partly for the sake of the view, partly for the temple itself and the temple grounds, which even the railway, though it cuts through them, has not entirely spoilt. The very plain altar in the small chapel near the *Hondō*—a large hall paved with tiles—contains funeral tablets of all the *Shōguns* of the *Tokugawa* dynasty. In a side temple are forty brilliantly coloured figures, three-fourths life-size, of *Rakan*—old, but restored in 1881. They were formerly kept in a tea-house in the town, which became a favourite resort, and brought in a considerable income to the priests. This, however, moved the townspeople to jealousy and dissatisfaction, for which reason the images were removed to their present site where money can no longer be made out of them. In the grounds are 300 (formerly 500) stone images of *Rakan*. The creeping plum-trees (*gwaryū-bai*) in front of the temple are said to have been planted by *Ieyasu*'s own hand. Besides the temple proper, a suite of rooms is shown, affording an example of the best style of Japanese domestic architecture. Built in 1865 for the use of the *Shōgun Iemochi*, they have of late

been sometimes occupied by His Imperial Highness, the Crown Prince.

[A détour of 7 or 8 hrs. to **Kunō-zan** will afford the traveller a real *multum in parvo*,—splendid views, superb temples, nearer acquaintance with Japanese town and country life off the beaten track.—The plan is to leave Yokohama by the first train, alight at Okitsu, and thence go by jinrikisha with two men, rejoining the railway at Shizuoka, where sleep. Seikenji, described above, is first visited; thence through *Ejiri* (Inn, Kyō-ya), one of those smaller Tōkaidō towns which the railway has paralysed, and *Shimizu*, a neat bustling seaport town; and then strikes inland to *Tesshūji*, a ruined temple on a low hill called Fudaraku-san, 4 *chō* in height. Yamaoka Tetsutarō, writing-master to the present Mikado, collected funds for the restoration of this place; but the money was squandered after his death, and the temple is nothing, but the view simply magnificent, recalling a Claude Lorraine. At the beholder's feet stretches a green carpet of rice-fields, with the town of Shimizu and the curious square enclosures in the adjacent sea, used as fish-preserves to supply the needs of the inhabitants in stormy weather. The two promontories to the l. are the Satta-tōge and the point near Kambara, beyond which come Fuji, Ashitaka, and the Hakone range. The large peninsula of Izu extends the whole way round from l. to r., like a gigantic scythe, forming the Gulf of Suruga, while much closer and smaller, making a bay within a bay, stretches the pine-clad promontory of Mio-no-Matsubara, which is from here seen to divide at the tip

into three points like claws. Close to Tesshūji is another temple called *Ryūgeji*, noted in the vicinity for its *sotetsu* (*Cycas revoluta*) and prickly pears—the latter a great rarity in Japan; but the view, though good, is not comparable to that from Tesshūji.

The way now leads back to the sea and along the sandy shore to the hamlet of *Nekoya* (Inn, Fukushima-ya) at the foot of Kunō-zan, one of a range of hills only some 500 ft. high, but fortress-like in steepness. Here was the first burial-place of the great Shōgun Ieyasu, and the shrines here erected in his honour were the originals of which those at Nikkō are but a more elaborate development. Travellers who are unable to go to Nikkō, can therefore obtain an idea of what the Nikkō temples are like by visiting Kunō-zan. According to some, Ieyasu's body still lies here, only a single hair or other minute portion having been transported to Nikkō. The ascent to the temples is by a steep zigzag path cut in the living rock. A guide must be applied for at the *shamusho*, or temple office, near the top on the l. The view over the sea from this temple office is glorious, but a still better one is obtained from a pine-tree called the *Mono-mi no matsu*. The headlands seen hence are Tōme-no-saki, Wada no-misaki, and Omae-zaki. The temples, though "purified" to a certain extent by the pro-Shintō party 25 years ago, retain their Buddhist ornamentation. The wooden effigy of a sacred horse l. is by Hidari Jingorō. Up a flight of steps hence, we come r. to the drum-tower, and l. to the side of the five-storied pagoda removed by the "purifiers" as savouring too much of Bud-

dhism. Above these again are r., the *kagura* stage, the treasure-house or "godown," and a building formerly dedicated to the Buddhist god Yakushi, and now to the Shintō god Ōyama-gui-no-Mikoto; while l. is the building where the sacred offerings are prepared. The oratory proper is painted red on the outside, black and gold within. Round the interior, hang pictures of the Thirty-six Poetical Geniuses, and there is an elaborate bordering of phoenixes and chrysanthemums. A final flight of steps behind the oratory leads up to the stone tomb, which is an octagonal monolith. The annual festival at Kunō-zan is held on the 17th April. Services are also celebrated on the 17th of the other months. The temple treasures are exposed to view in October, when the annual airing (*mushi-boshi*) takes place. On leaving Kunō-zan, the road first follows the seashore and then turns inland, reaching Shizuoka in about 1 hr.]

Between Okitsu and

Ejiri (*Inn*, Kyō-ya), there is a view of Mio-no-Matsubara. After leaving Ejiri, the line turns inland to avoid the Kunō-zan hills.

Shizuoka (*Hotels*, *Daitō-kwan, foreign style; Kiyō-kwan), formerly called Sumpu, is the capital of the prefecture of the same name and of the province of Suruga. It is a clean, airy, flourishing city, noted for its manufactures of cheap lacquer ware, delicate basket-work in curious and beautiful shapes, and fine bamboo plaiting used to cover egg-shell porcelain cups which are brought from the province of Mino. The tea produced at *Ashikubo*, a vill. 2 *ri* distant, ranks second only to that of Uji.

Historically, Shizuoka is remarkable chiefly as the place where Ieyasu chose to spend the evening of his life in learned leisure, leaving his son Hidetada to carry

on the government at Yedo. Here for the first time many of the treasures of Japanese literature, which had hitherto existed only in manuscript, were put into print. Shizuoka is now the place of retirement of the ex-Shōgun Keiki, who lives there in quiet seclusion as a private gentleman.

An afternoon is enough for the sights of Shizuoka, which consist of the ruins of the former castle, and of two fine temples—Rinzaiji and Sengen. All that remains of the Castle are the decaying walls and the moats. Within its enclosure stands the Prefecture, a hideous red brick building. The Court House and Normal School are outside the moat, on the S. side.

The *Buddhist temple of Rinzaiji* lies 8 *chō* away from the city, at the foot of a range of wooded hills. It belongs to the Zen sect, and is noted for its connection with Ieyasu and for the number of objects of art which it contains. The little-room of only 4½ mats (*yo-jō-han*), where Ieyasu learnt to write, is shown, as are several scrolls, screens, pieces of lacquer and porcelain, etc., presented by him to the temple in his old age. There is also a threadbare but still beautiful piece of embroidery presented by the Mikado Go-Nara (A.D. 1527-1557), and a number of *kakemono* by Kano Masanobu, Chin Nampin, and other old masters. In the *Hondō* is a painted statue of Imagawa Yoshimoto, younger brother to Ujiteru, founder of the temple. Another painted statue represents the second abbot. The *Honzon* is Amida, a black image with a gold background. In a side chapel is preserved the wooden image of Marishi-ten, which Ieyasu—who for all his political and military genius, was not free from the superstitions of his time—used constantly to carry about with him as a charm. The visitor will also be shown a small pagoda-shaped gilt revolving book-case containing a complete set of the edition of the Buddhist scriptures, printed for the first time with movable

types in 1888. The 1st and 2nd October are the great festival days at Rinzaïji.

The *Temple of Sengen*, which stands at the N. limit of the town, was built under the superintendence of Ōkubo Hikozaemon, a personage famous in Japanese history as the minister and confidant of the Shōgun Iemitsu. Though chiefly dedicated to the worship of Ko-no-hana-saku-ya-hime, *alias* Sengen, the beautiful Shintō goddess of Mount Fuji, it is constructed and decorated in the most ornate Buddhist style. Specially noteworthy are the wood-carvings. The grounds now serve as a public park. Entering by two handsomely carved wooden gates, the visitor finds himself in a large quadrangle, in the centre of which is a stage formerly used for the performance of the *kagura* dance by young girls. The interior of the oratory proper (*go haiden no ō-biroma*) is a hall 63 ft. by 33 ft., with large solid pillars of *keyaki* lacquered red, two of which form at the same time the corner pillars of the upper storey. The two central compartments of the ceiling are painted with dragons, one called the *Shihō no Ryō*, or "Dragon of the Four Quarters," because whatever quarter of the compass he be viewed from he seems to glare down directly at the spectator; the other, *Happō no Ryō*, or "Dragon of the Eight Quarters," because his glance is directed to every point of the circle. The former of these is by Yūsen Hōgan, the latter by Kano Motonobu. Eight other compartments contain pictures of angels playing on musical instruments, also by painters of the Kano school. Two broad flights of steps behind the oratory lead up to a building containing two chapels, one dedicated to Sengen, the other to Ōnamuji. The two chapels are connected by a room in which a nightly watch was formerly kept by retainers of the Tokugawa family. Do not fail to notice

the carvings on the gates leading to these twin chapels. One set represents a lioness with her cub, and on a second panel her royal mate, —both surrounded by peonies, the king of flowers, as the lion is the king of beasts. Another set represents hawks with pine-trees. Round the chapel itself are carvings of the pine-tree, bamboo, and plum-blossom by Hidari Jingorō. The crest of a fan of feathers is that of the goblin (*tengu*) who was god of Mount Ōyama and father of the goddess of Fuji.

Near the main quadrangle is a smaller building called *Sōsha*, formerly dedicated to Marishi-ten and now to the Shintō god Yachi-hoko-no-kami. It is the newest of all the buildings, and the decorations are therefore in better repair. In the curved roof of the porch a phoenix carved out of a single block of wood is very fine; and all round, above the architrave, runs a series of delicate little groups representing the Twenty-four Paragons of Filial Piety.

The stone lanterns in the grounds were presented by various Daimyōs and *Hatamotos*.—Beyond the Marishi-ten temple, a broad flight of 105 stone steps leads up to the *Oku-no-in*, which affords a good view of the town.

The best excursion from Shizuoka is that by jinrikisha to Kunō-zan (3 *ri*); see pp. 267-8.

From Shizuoka to Nagoya, a distance of 115 miles, the line for the most part ceases to skirt the sea, and runs over a flat country with low hills on one or both sides, or else among rice-fields. Spurs of the central range forming the backbone of the country are, however, often seen far away to the r. Just outside Shizuoka we cross the Abekawa close to its mouth, and obtain a pretty glimpse of the sea with the small promontory of Kunō-zan and the large promontory of Izu, before passing through two long

tunnels. The Ōigawa is crossed after passing the station of *Shimada*.

Kanaya (good accommodation at the *Chōgetsu-kwan*, a bathing resort 25 *chō* from the station). Like all the rivers on this coast, the Ōigawa has a bed out of proportion to the small volume of water that generally flows down it, the bed being nearly a mile broad, while the actual stream is not more than some 50 yds. except in flood-time.

In pre-railway days, the passage of the Ōigawa was one of the most exciting portions of the journey along the Tōkaidō. No ferry-boats could be used on account of the swiftness of the current, and travellers were carried across on small hand-platforms called *rendai*. The naked coolies who bore these aloft always chose the deepest parts of the stream, in order to impress their fares with a sense of the peril of the undertaking, and thus obtain the largest possible *pourboire*. This incident of old-fashioned travel is portrayed in almost every set of coloured prints representing the "Fifty-three Stages of the Tōkaidō" (*Tōkaidō Go-jū-san Tsugi*).

Kakegawa (*Inn* Kyūgetsu-rō) manufactures *kuzu-ori*, a sort of linen cloth woven from grass.

[It is the station where those must alight who desire to visit the **Temple of Akiha**, some 12 *ri* inland, of which the first 6 *ri* as far as the vill. of *Mikura* are practicable for jinrikishas. The visitor may conveniently sleep at *Sakashita* some 4½ *ri* further on, at the base of the mountain on which the temple stands. The ascent, locally computed at 50 *chō*, is probably less. The last part commands an extensive and beautiful view, including the wide plain of Tōtōmi with the sea beyond, towards which the broad white bed of the river Tenryū is seen winding its way.

The temple of Akiha enjoys a wide reputation for sanctity, and is visited annually by crowds of pilgrims. Unfortunately for the tourist of artistic and antiquarian tastes, all the beautiful Buddhist buildings in which Kwannon and other deities had for centuries been invoked, were destroyed by fire on the occasion of the great yearly festival in 1875, and the

present temple was afterwards erected in the bare, uninteresting style of Pure Shintō. It has been dedicated to Kagutsuchi-no-Mikoto, who is regarded by some as the God of Fire, but is more correctly explained as the God of Summer Heat.]

Before reaching Hamamatsu the train crosses the Tenryū-gawa, whose celebrated *Rapids* form the subject of Route 29. The Tenryū is the first of the three great rivers from which the province of Mikawa, which the line here traverses, takes its name. The other two are the Ogawa (also called Ōyagawa or Ōhira-gawa) on this side of the station of

Okazaki, noted in history as the birthplace of the great Shōgun Ieyasu, and the Yahagi-gawa just beyond the same station.

Nakaizumi (*Inn* opposite railway station).

Hamamatsu (*Inns*, * Hana-ya, Ōgome-ya, each with a branch at the station) is the only place between Shizuoka and Nagoya where the journey can be broken with any comfort. The town derives a peculiar appearance from the use of long projecting eaves which cause the houses to look as if about to tumble forward into the street. Just beyond

Maisaka, we reach a large lagoon (*Hamano no Mizu-umi*), of whose beauties the railway affords but a passing glimpse while crossing its mouth on a long series of dykes and bridges, whence the roar of the breakers of the Pacific can be distinctly heard.

Though called a lake in Japanese, this lagoon has now a narrow entrance about 600 yds. across formed in the year 1499, when an earthquake broke down the sand-spit that had previously separated the fresh water from the sea. The province of Tōtōmi derives its name from this lake, which was called *Tōtōmi*, a corruption of *Tō-tsu-awa-umi*, "the distant foaming sea," in contradistinction to Lake Biwa, named *Chika-tsu-awa-umi*, "the near foaming sea," which gave its name to the province of Ōmi.

Between **Washizu** and **Toyohashi**, a fine bronze image of Kwannon

10 ft. high and dating from the year 1765, is seen perched on a pinnacle of rock.

[The town of **Toyokawa**, $2\frac{1}{2}$ ri N. of Toyohashi, possesses a large and famous *Temple of Inari*, which can be visited between trains by taking a jinrikisha with 2 men.]

Between **Goyu**, where the line again touches the picturesque shore, and **Kamagori** there are delightful peeps of the sea, of the islets in the Bay of Toyohashi, and of the mountains of the provinces of **Shima**, **Ise**, and **Iga** beyond. After **Okazaki** comes a dull bit, flat and with rice-fields on either hand, or sandhillocks and pine scrub; but from **Otake** the fine range separating the provinces of Ise and Ōmi rises ahead, and is kept in view all the way to

Atsuta (*Inns*, Kikyō-ya near railway station; Okada-ya near steamer landing-place). Foreigners rarely alight at this town, which is practically a suburb of Nagoya, unless they are bound to the temples of Ise (see pp. 245-6). It possesses, however, a fine set of Shintō temples of its own, from which it derives its alternative name of *Miya*. These temples, originally founded in A.D. 686, have recently been restored in Pure Shintō style, exactly on the lines of the Ise temples. Persons unable to spare time for visiting the latter may therefore, by stopping over a train at Atsuta, gain some notion of what Ise is like. The jinrikisha ride on to the next station, Nagoya, where they would probably break their journey in any case, is only some 4 miles. The official name of the temples is *Atsuta Daijingu*.

The gods worshipped here are the Sun-Goddess *Amaterasu*, her brother *Susanoo*, Prince *Yamato-take* (see p. 66), the latter's wife *Miyazu-hime*, and her brother *Take-ina-tane*. But the object really most venerated,—indeed, the *raison d'être* of the temples and consequently of the town,—is the famous sword called *Kusa-nagi-no Tsurugi*, one of the three antique objects

which form the Imperial regalia of Japan, the other two being a mirror and a jewel. This sword (so legend goes) was found by *Susanoo* in the tail of an eight-headed serpent, which he intoxicated with *sake* and then slew. Having been brought from heaven many centuries later by the first ancestor of the Mikados, it came into the possession of *Yamato-take* and assisted that Prince in the conquest of Eastern Japan. This treasure is never shown, but a great festival is held in its honour on the 21st June. The outer box enshrining it has an autograph inscription by the present Emperor. The complete legend of the sword *Kusa-nagi* will be found in the *Kojiki* (Trans. of the Asiatic Soc. of Japan, Vol. X., Supplement, Sect. XVIII., LXXXII., and LXXXIII.). At some little distance from the chief temple is another dedicated to a scarcely less sacred sword called *Ya-tsurugi*. The legend concerning it is kept as an esoteric secret.

Nagoya (*Inns*, *Shinachū*, also called *Hôtel du Progrès*, foreign; **Shūkin-rō*).

This flourishing commercial city, the largest on the *Tōkaidō*, capital of the Province of Owari and of the prefecture of Aichi, was formerly the seat of the Prince of Owari, whose family was closely allied to that of the Tokugawa Shōguns, the founder of the house of Owari having been a son of Ieyasu. Their fief was rated at 550,000 *koku* of rice, and the Owari's ranked as one of the "Three August Families" (*Go San-ke*), entitled to furnish a successor to the Shōgun's throne in default of an heir. Their castle, which is still one of the wonders of Japan, was erected in 1610 by twenty great feudal lords, to serve as the residence of Ieyasu's son. In the early years of the present régime it was handed over to the Military Department; and the beautiful decorations of the Prince's dwelling apartments suffered, as did so much else in Japan, from the almost incredible vandalism and vulgar stupidity of that period,—common soldiers, or officers as ignorant as they, being allowed to deface the priceless wall-paintings of a Tan-yū, a Motonobu, and a Matabei. This desecration is now happily put an end to, though much irreparable damage has been done. The castle has been taken over by the Imperial Household Department, to be preserved as a monument of historic interest. The two golden dolphins (*kin no shachi-hoko*), which can be seen glittering all over the city from the top of the five-storied donjon (*tenshu*), were made in 1610 at the cost of the celebrated general, Katō Kiyomasa, who also built the keep. One of them was sent to the Vienna Exhibition of 1873, and on its way back was wrecked in the *Messageries Maritimes* Steamer "Nil." Having been recovered with great diffi-

culty, it was finally restored to its original position, much to the satisfaction of the citizens. The golden dolphins measure 8·7 ft. in height, and are valued at \$180,000.

Nagoya is noted for its manufacture of porcelain, cloisonné, and fans. The principal dealers are:

Porcelain.—Takitō, Matsumura. At the latter the processes of manufacture can be inspected. Those interested in porcelain should compare Route 31, p. 244.

Cloisonné.—Honda, Kodama, Takeuchi. Processes of manufacture shown to visitors.

Fans.—Ōhashi, Matsuo.

Silk Mercers.—Itō, Daimaru.

There are many lesser but good shops for all the above articles; also several bazaars (*kwankōba*) for articles of general utility. Five or six large cotton-mills have been started of late years, and the embroidering of handkerchiefs has taken a considerable place among the local industries.

Theatre.—Suehiro-za.

The Museum contains a collection of the various manufactures of the prefecture.

It may be worth spending a day at Nagoya to see a flourishing provincial town. Though the Castle is now inaccessible except to visitors of special distinction, all may inspect Nagoya's second greatest sight—the Higashi Hongwanji Temple—the Museum, and the minor temples described below. The evening may be agreeably whiled away by going the round of the bazaars.

The Castle (O Shiro).—The space between the inner and outer moats, now containing extensive barracks and parade-grounds, was formerly occupied by quarters for the Prince's *samurai* or retainers, offices civil and military, etc. Passing into the inner enclosure over a moat now dry and used to keep tame deer in, the traveller is first shown through the Apartments,—a beautiful wreck, for mats and furniture are gone and the walls are considerably defaced, but very

fine nevertheless. The sliding screens (*fusuma*) between the rooms, the alcoves (*tokonoma*), and the wooden doors separating the different sets of Apartments are all decorated with paintings of flowers, birds, etc., chiefly by artists of the Kano school, such as Eishin, Motonobu, and Tan-yū. One room has cherry-blossoms and pheasants by Tosa-no-Mitsuoki. Another—the most attractive of all—has multitudinous scenes of popular life by Ukiyo Matahei. One specially gorgeous apartment, decorated by Tan-yū with ideal Chinese scenery, was reserved for the use of the Shōgun when he came to visit the Prince his kinsman. Observe the difference of height between the inner and outer portion of this room,—the former (*jōdan*) being for the Shōgun himself, the latter (*gedan*) for those inferior persons who were graciously admitted to an audience. The *ramma* (ventilating panels) of this room have exquisitely faithful carvings of a crane and tortoise and of a cock perched on a drum, by Hidari Jingorō, who also carved the flowers and birds in certain other rooms. Leaving these apartments, one comes to a much humbler suite brought from Nobunaga's castle at Kiyosu, and is then led into the donjon or keep, a gloomy five-storied building, all of stone without, but furnished with wooden staircases within. The well at the bottom, called *Ōgon-sui*, or "the Golden Water," was dug by Katō Kiyomasa. The fifth storey commands an extensive view—the town of course, the sea, the immense plain of Owari and Mino laid out in rice-fields, and, limiting the horizon, the mountains of Ise, Iga, Ōmi, Echizen, Hida, Shinshū, and Tōtōmi.

No fee is accepted by the custodian of the Castle.

Higashi Hongwanji,

This wonderful Buddhist temple, where exterior and interior are both equally grand, dates in its actual shape from the

beginning of the present century. In mediæval times a castle occupied its site, whence the castle-like walls that still surround the enclosure. On the occasion of the combined military and naval manoeuvres at Nagoya in 1890, the apartments were occupied by H. M. the Mikado.

The two-storied gate-house, a magnificent structure in wood, has three portals, decorated with floral arabesques in relief on the lintel and posts; and the gates have scrolls and open-work diapers, with solid bronze plates binding the framework together, the whole in excellent taste and style. On the further side of a spacious court rises the lofty main building, which looks two-storied, an effect produced by the exterior colonnade having a roof lower than that of the main structure. The interior measures 120 ft. in length by 108 ft. in depth, and is divided longitudinally into three parts, that in front being for the use of ordinary worshippers, the centre for the congregation on special occasions, and the innermost being the *naijin*, or chancel. This latter is divided into three compartments, the central one being occupied by the *shumi-dan*, a platform on which stands a handsome gilt shrine holding an image of Amida about 4 ft. high. Both the *shumi-dan* and the table in front are enriched with small painted carvings, that produce a glorious effect. L. of the chief shrine is a smaller one, containing a portrait of the founder of the sect, taken from the effigy in the metropolitan temple at Kyōto. In the *ramma* along the front of the *naijin* are gilt open-work carvings of angels, with gilt carvings of the peacock and phoenix in the *kaeru-mata* above. The heavy beams of the ceiling are supported by excellent carvings of lotus-flowers and leaves. In some of the *kaeru-mata* over these beams are spirited carvings of conventional lions. The ceiling itself is unpainted, and divided into coffer about 3 ft. square. The compartments r. and l. of the altar have gilt

coppered ceilings. In the *kaeru-mata* of the external colonnade are well-conceived groups of supernatural beings,—Gama Sennin with his frog, Kinkō riding on the carp, Kōan on the tailed tortoise, Ō-Shikō riding on his crane, Ka-Shinjin administering medicine to the dragon, the umbrella miraculously flying back to Shoichi through the air, and two carrying baskets of fish. The series is continued round the sides by the crane, the lion, and the flying dragon. As usual in Hongwanji temples, there is another building called the *Jiki-dō*, connected with the main building by a gallery resembling a bridge. Though much less elaborate than the main altar, the altar of the *Jiki-dō* is yet a fine blaze of gold. R. and l. of the central image of Amida, are some charming gold sliding screens representing mountain scenery. The apartments of the temple contain several *kakemonos* and other works of art, which are, however, generally stowed away in a godown. In front of the main gate is an avenue of drooping cherry-trees (*shidarezakura*), which are very pretty in April.

The remaining temples of Nagoya are much inferior. The following may be mentioned:—

Eikokuji (close to the Higashi Hongwanji), in the courtyard of which is a stone with the imprint of Buddha's feet. They seem to have been in proportion to his stature, which legend fixes at 16 ft. On the soles are representations of the wheel of the law (*rimbō*), fishes, etc.

Nishi Hongwanji, not to be compared with the Higashi Hongwanji for size and beauty. In the *kaeru-mata* above the altar are groups of the Four-and-Twenty Paragons of Filial Piety.

Nanatsu-dera, the interior walls of which are gilt and decorated with good paintings of angels. The large bronze image on the verandah represents either Dainichi or Amida—which of the two is not quite certain.

Go Hyaku Rakan (properly *Dai-ryūji*). It is worth applying to the custodian for admittance to the gallery behind, where are kept five hundred images of Buddha's chief disciples, mostly about 2 ft. high, all brightly painted, and all different. Some are smiling, some are solemn, some are fierce, some stupid-looking, some have a supercilious air, some an air of smug self-satisfaction, some few are lying down, others are praying, others again have their arms extended in the attitude of benediction, one has three eyes, one holds a tiger-cub in his arms, others ride on horses, elephants, phoenixes, and so on almost *ad infinitum*. No wonder the Japanese say that among the Five Hundred *Rakan*, every spectator can find the likeness of his own father by dint of a little searching.

Nagoya, like most other large towns, possesses a number of new, uninteresting buildings in the style or no style known in the Japan of to-day as "foreign." Such are the Prefectural Office, the Post and Telegraph Office, the Hospital, the Normal School, the Court Houses, etc., etc.

The only excursion to be recommended in the neighbourhood of Nagoya is to the potteries of *Seto* between 5 and 6 *ri* distant. See p. 244.

From Nagoya on to Kusatsu the railway line deserts the old Tōkaidō, and, though called the Tōkaidō Railway, really follows the Nakasendō. Quitting Nagoya, the train wends on through more and ever more rice-fields, with blue mountains far ahead, somewhat to the l. They are the mountains dividing the provinces of Owari and Mino from those of Ōmi and Ise. Fourteen miles out of Nagoya, the line crosses the Kisogawa, the river whose upper course forms so beautiful a portion of the Nakasendō (see p. 280), and which is picturesque even here near its mouth.

On the 28th October, 1891, Central Japan was convulsed by one of the greatest earthquakes on record. Severely felt over an area equal to that of England, the most disastrous effects were confined to the fertile plain of the provinces of Mino and Owari, with its thickly populated towns and villages, which included places of such magnitude as Nagoya, the fourth city of the Empire; Gifu with 30,000 inhabitants; Ōgaki, Kasamatsu, and Takegahana. The last two were totally destroyed, fire having completed the ruin left by the first upheaval. A similar fate overtook scores of hamlets dotting the plain, and levelled to the ground the almost continuous line of houses which stretched along the old highway from Nagoya to Gifu, a distance of 19 miles. Large brick buildings in Nagoya and in Osaka, 75 miles from the seat of maximum disturbance, collapsed like a house of cards. Railway communication was interrupted between Atsuta and Ōgaki, a distance of 32 miles, and was not entirely restored until the 16th April, 1892. Nothing, indeed, showed the violence of the earthquake wave so markedly as the shattered cast-iron piers of the great bridge spanning the Nagara-gawa, whose embankments also subsided, leaving the rails suspended in mid-air. Even more titanic were the forces at work in the valley of the Neo (*Neo-dani*) some 10 miles N. of Gifu. Great landslips took place, mountains were dislodged, mud geysers appeared, and many houses sank out of sight in huge earth-fissures. Altogether, about ten thousand people perished, twenty thousand were wounded, and one hundred and twenty-eight thousand houses were destroyed.

The lesson plainly taught by this terrible calamity was the duty of building solidly. Flimsy structures whether of wood or brick were shattered in an instant, whereas the solid masonry of the castle of Nagoya and even that of Ōgaki, which was close to the centre of disturbance, showed scarcely a trace of the shock.

Gifu (*Inns*, *Tamai-ya, Tsunokuni-ya) is an important place, and capital of the prefecture of the same name, which includes the two provinces of Mino and Hida. A conical hill named *Inaba-yama*, E. of the town, was the site of a castle built by the great warrior Ota Nobunaga. Raw silk and the silk of the wild silkworm are produced in large quantities in the neighbourhood, most of it being woven into crape. In this the glittering threads of the wild silk, which takes the dyes in a less degree than that of the ordinary

silkworm, are introduced to form the pattern. The *mon-chirimen* woven in this manner is a very handsome fabric. Gifu is also noted for its paper-lanterns (said to be the best in Japan) and other paper-wares, the *mino-gami* being universally prized.

In the summer-time it may be worth staying over a night at Gifu, in order to see an extremely curious method of fishing with the help of cormorants (*Ukai*) on the River Nagara. The traveller is referred for a description of this to the article entitled "Cormorant Fishing" in *Things Japanese*. On nearing

Ōgaki (*Inns*, Kyōmaru-ya at the station; Tama-ya), the castle of the former Daimyō, now Viscount Toda, with one turret in fairly good preservation, is seen l. of the line.

[Not to the hurried tourist, but to the leisurely lover of Old Japan and her ways, a day or two at **Yōrō**, in this neighbourhood, is much to be recommended. The plan is to alight at Ōgaki station, there take a jinrikisha over the plain through the vill. of *Takada* ($2\frac{1}{2}$ *ri*) to *Ishibata* (10 *chō* more), and thence walk the last $\frac{1}{2}$ *ri* to Yōrō, which stands on the flank of the mountain ridge of the same name. One may return either the way one came, or else to Tarui station, about same distance, or Seki-ga-hara, nearly 1 *ri* longer. Seki-ga-hara is the best station from which to approach Yōrō when coming from the Kyōto direction.

The *raison d'être* of the little village of Yōrō (*Inns*, *Kiku-sui-rō, Murakami), of the gardens, and of the fine Kairakusha club-house dating from 1880, is the celebrated waterfall called *Yōrō-ga-taki*.

This name, which may be translated as "the Cascade of Filial Piety," is explained by the following legend:—In A.D. 717 there lived a wood-cutter so filial in his conduct that he was

wont to expend the proceeds of his toil on *sake* for his aged father, whose grand passion was strong drink. As a reward for such exemplary piety, there was one day revealed to him the existence of this cascade, which consists (or at least consisted at that time) of pure and excellent *sake*. The legend forms a favourite subject of Japanese art.

Both the Kiku-sui-rō inn and the Kairakusha club command lovely views of the broad sweep of the Mino plain, with Ontake, Ena-san, and other mountains beyond. Very charming too is the thoroughly Japanese arrangement of the park, and the walk up to the waterfall through 5 *chō* of cherry and maple-trees. The fall itself, which is 70 ft. high (not 105 ft., as local fondness pretends), is embosomed in maple-trees. The rock on either side contains fossil-ferns, known as *Shinobu-seki*. Yōrō is a cool place in summer. In winter the *Shimo-ike*, a large mere a little over 1 *ri* distant in a S.E. direction, swarms with wild-geese, duck, etc., which are taken by means of nets, and at all seasons with eels, carp, and perch, which help to supply the Kyōto fish-market. The distance to the summit of *Yōrō-yama* is locally estimated at 2 *ri*. A most extensive view rewards the climber. While in this neighbourhood, one might visit the marble quarries of *Akasawa-yama*, also called *Kinshō-zan*, 1 *ri* 10 *chō* from Ōgaki in the direction of Tarui, and the celebrated temple of *Tanigumi-dera*, some 7 *ri* to the N. of Tarui by a jinrikisha road. This temple is the thirty-third and last of the Places Sacred to the Goddess Kwannon (see Rte. 42). Of the many inns that have sprung up near it, the best are the Masuya and Kame-ya.]

There are inferior inns at the small stations of

Tarui and Seki-ga-hara.

Seki-ga-hara takes its name, which means literally "Moor of the Barrier," from the barrier of Fuwa (*Fuwa no seki*) established at this spot in A.D. 673 by the Emperor Temmu, it having been a Japanese custom from the earliest period down to the beginning of the present reign to hamper free communication throughout the country by means of barriers near the capital, which none might pass without a special permit. Seki-ga-hara is celebrated in Japanese history as the scene of a decisive battle fought in the year 1600 between Ieyasu and Hideyori, son of the great Hideyoshi, in which Ieyasu triumphed. His camp at Seki-ga-hara was on a level piece of ground among the hills on the l. side of the road, near a hamlet called Nogami-mura.

Here the long journey across the plain terminates, and the Tōkaidō Railway again enters diversified scenery, as it plunges among the hills that enclose beautiful Lake Biwa.

Between Seki-ga-hara and

Nagaoka the gradient is steep, the line being led up a narrow valley opening out on a small plain devoted to the cultivation of the mulberry-tree. The tall bare mountain frequently seen looming up to the r. during this portion of the journey is *Ibuki-yama* (about 4,300 ft.), one of the "Seven High Mountains" of Central Japan, and noted in the early Japanese pharmacopeia for its wealth of medicinal plants.

The "Seven High Mountains" are Hiei-zan, Hira-yama in Ōmi, Ibuki-yama, Kimpu-zan (or Ōmine) near Yoshino, Atago-san in Yamashiro, Tōnomine, and Kazuraki-yama.

Passing among pretty, pine-clad hills we reach

Maibara (*Inn*, Itsutsu-ya at the station), whence all the way on to Baba, the station for the important town of Ōtsu, the line runs along the basin of Lake Biwa, though unfortunately not near enough to the shore to allow of many glimpses of the lake being obtained. The whole scenery is, however, pretty—and pretty in a way of its own. Quite close, to the l., is the range of hills forming the southern rim of the Lake Biwa basin; far away to the r., in the dim distance, are

the blue mountains enclosing the lake on the N., while immediately on either side of the line is a fair cultivated plain. At

Hikone (*Inns*, Raku-raku-tei, Matsu-ya), the former Daimyō's castle is seen r. on a wooded hill. Before reaching

Notogawa, the rivers Serigawa, Inukami-gawa, and Echigawa are crossed. The cone of Mikami-yama, also called Mukade-yama, shaped like Fuji but thickly wooded, begins to peep up from behind a nearer range of hills before reaching

Kusatsu. Between this place and Baba, the most striking view on the whole Tōkaidō W. of Shizuka is obtained on crossing the long bridge that spans the Setagawa, where the lake opens out beautifully for a few minutes. From

Baba or **Ōtsu** (*Inn*, Minarai-tei, foreign style), the line passes through a tunnel under Ōsaka-yama (nothing to do with the city of Ōsaka), before reaching the small station of

Ōtani, where it emerges on a narrow valley. The hills are covered with that thick growth of pine-trees which characterises all the country round about Kyōto.

[For further details concerning the portion of the Tōkaidō Route lying between Maibara and Ōtani, see Route 40, entitled *Lake Biwa*.]

The train then passes through the stations of

Yamashina and **Inari**. Over 11,000 pilgrims alight yearly at this latter place on the occasion of the yearly festival of the Shintō temple of Inari, for which see Route 39. The train then enters the old capital,

Kyōto, fully described in Route 39, after which it crosses a wide plain, and passes through several minor stations before reaching the great commercial town of

Ōsaka, described in Route 38. From Ōsaka onwards, the hills in

the distance to the r. begin to draw in, the broad fruitful plain rapidly contracts until it becomes a mere strip fringing the sea-shore, and at the station of

Nishinomiya, there begins to rise r. the screen of somewhat barren hills that help to give Kōbe its good climate by protecting that part of the coast from wintry blasts. The high land seen in the distance across the water is not, as might be supposed, an island, but a portion of the province of Izumi. At Nishinomiya stands a small but famous *Temple of Ebisu*, one of the seven gods of Luck, to which immense crowds of worshippers flock on the First Day of the Horse (*Hatsu-uma*) of the First Moon, O.S.,—generally some day in February. This part of the country is one of the chief centres of the *sake* manufacture. The three tunnels passed through on this section of the journey are remarkable as going under river-beds. Owing to the proximity of the neighbouring mountains to the sea, quantities of sand and stones are swept down whenever the streams are swollen by rain. As a consequence of this, the river-beds tend constantly to raise themselves more and more above the general level of the country, which they traverse like dykes. Occasionally of course a dyke breaks down, and then there is an inundation with attendant loss of life and property. Soon after passing through

Sumiyoshi, an insignificant place not to be confounded with the well-known Sumiyoshi near Sakai, the train runs in to

Sannomiya, and the long journey is at an end, Sannomiya being the station for the foreign settlement of Kōbe. To go on one station further, to what is technically called

Kōbe, would carry the traveller past his destination into the native town. It must therefore be distinctly borne in mind that if bound

for Kōbe, one must book only as far as Sannomiya.

[For Kōbe and Neighbourhood, see Route 37.]

ROUTE 35.

THE NAKASENDŌ.

Itinerary of the Nakasendō from Karuizawa to Gifu.

KARUIZAWA to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kutsukake	1	10	3
Oiwake	1	6	2 $\frac{3}{4}$
Otai	1	12	3 $\frac{1}{4}$
Iwamurata	1	3	2 $\frac{3}{4}$
Shionada	1	16	3 $\frac{1}{2}$
Yawata		23	1 $\frac{1}{2}$
Mochizuki		33	2 $\frac{1}{4}$
Ashida	1	9	3
Nagakubo	1	13	3 $\frac{1}{4}$
Wada	2	—	5
SHIMO-NO-SUWA	5	23	13 $\frac{3}{4}$
Shiojiri	2	30	7
Seba	1	28	4 $\frac{1}{4}$
Motoyama		28	2
Niekawa	2	—	5
Narai	1	29	4 $\frac{1}{2}$
Yabuhara	1	12	3 $\frac{1}{4}$
Miyanokoshi	1	35	4 $\frac{3}{4}$
FUKUSHIMA	2	11	5 $\frac{3}{4}$
Agematsu	2	11	5 $\frac{1}{4}$
Suvara	3	7	7 $\frac{3}{4}$
Nojiri	1	29	4 $\frac{1}{2}$
Midono	2	11	5 $\frac{3}{4}$
Tsumago	1	8	3
Magome	1	34	4 $\frac{3}{4}$
Ochiai	1	7	3
NAKATSU-GAWA	1	—	2 $\frac{1}{2}$
Ōi	2	25	6 $\frac{1}{4}$
Ōkute	3	13	8 $\frac{1}{4}$
Hosokute	1	26	4 $\frac{1}{4}$
Mitake	2	33	7
Fushimi	1	8	3
Ōta	1	32	4 $\frac{1}{2}$
Unuma	2	10	5 $\frac{1}{4}$
Kanō	4	7	10 $\frac{1}{4}$
GIFU		24	1 $\frac{3}{4}$

Total 64 4 156 $\frac{1}{2}$

The Nakasendō, or Central Mountain Road, is so named in contradistinction to the Tōkaidō or Eastern Sea Road, and the comparatively unimportant Hokuroku-dō, or Northern Land Road in Kaga and Etchū, between which it occupies a middle position. It runs from Tōkyō to Kyōto, passing through the provinces of Musashi, Kōtsuke, Shinshū, Mino, Ōmi, and Yamashiro. The road seems to have been originally constructed early in the 8th century. Legendary history states, however, that in the reign of the Emperor Keikō (A.D. 71-130), his son, Prince Yamato-take, crossed over the Usui Pass during his conquest of Eastern Japan, suggesting the inference that some kind of track was believed to have existed there from the very earliest times. The railway route closely follows the ancient highway over the Tōkyō plain, and is flat and uninteresting till Takasaki is left behind.

Though, properly speaking, the Nakasendō runs the whole way from Tōkyō to Kyōto, the portion between Karuizawa and Gifu is the only one now usually done by road, the Tōkyō-Karuizawa Railway, described in Route 10, having replaced the Nakasendō across the plain of Tōkyō, and the final flat piece between Gifu and Kyōto being also now travelled over by the Tōkaidō Railway (see Route 34). The distance between Karuizawa and Gifu may be accomplished in 6 days. Jinrikishas with two men are practicable as far as the Wadatōge, after which point it is only possible to use them on the flat portions of the road; but three or four coolies can take one right through. The distance by road may be shortened by taking train to Tanaka on the Karuizawa-Naoetsu Railway, 1½ hr. from Karuizawa. Travellers coming from the direction of Naoetsu and desirous of joining the Nakasendō, should alight at Ueda (see Route 25). Those coming from the Kyōto direction are advised to engage jinrikishas at Gifu for the through journey to Karuizawa. At the latter place it is more difficult to make such an arrangement for the journey to Gifu.

The Nakasendō traverses mountainous, sparsely cultivated districts, remote from populous centres, and the peasantry along portions of the route have a poverty-stricken

appearance. The accommodation, however, is fairly good. Milk, beer, potatoes, etc., may be procured at several places. The best time for travelling along the Nakasendō is the summer or autumn. Between January and April this route is not to be recommended, on account of the snow—especially on the passes.

After passing through

Kutsukake (Inn, Masu-ya), and **Oiwake** (Inn, Nakamura), the latter a place once possessing some importance, but now ruined by the railway having diverted the traffic from the old highway, the Nakasendō makes a sharp turn to the l., and gradually descends the grassy base of Asama-yama.

[For the ascent of this volcano see p. 152.]

The ample sweep of the mountain is calculated to impress the beholder, and the walk over the springy turf is most exhilarating. Large blocks of lava lying scattered about in all directions attest the violence of the eruption which occurred in 1783, when Oiwake and other places in the vicinity were completely destroyed. The track of the Karuizawa-Naoetsu Railway is crossed about 1 ri after leaving Oiwake.

Iwamurata (Inn, Wakamatsuya) was formerly the seat of a small Daimyō, Naitō Wakasa-no-Kami.

[At this place a road branches off l. to Kōfu via the Tsuyutare Pass; see p. 123.]

Beyond *Shionada* the road crosses the Chikuma-gawa, also called Shinano-gawa, which, flowing northward, becomes one of the great rivers of Japan and falls into the sea at Niigata. Between *Yawata* and

Mochizuki (Inn, Kawachi-ya), a fine view of Yatsu-ga-take and the mountains E. of Matsumoto is obtained from a hill called Uryūzaka. From Mochizuki the road gradually rises over undulating country formed by the spurs of

Tateshina-yama to *Ashita*, a poor vill. at the foot of the Kasatori-tōge. The ascent of this pass, 3,200 ft. above the sea, is short and easy, and from the tea-house at the top, the traveller can enjoy a glorious prospect. The summit of Asama-yama rises grandly above Gimba-yama, with lesser heights stretching away in a line to the l., while below lies the wide moor that has just been traversed. At the foot of the pass on the other side (650 ft. down), is the village of

Nagakubo (*Inn*, Yamazaki-ya).

Wada (*Inns*, Nagai, Kome-ya), lies at the N. E. foot of the pass of the same name (*Wada-tōge*), the longest and highest on the Nakasendō, being 5,300 ft. above the level of the sea. Snow lies on it up to the end of April, but is seldom so deep as to block the road. Rather than stay overnight at Wada, which is often crowded in summer, most travellers prefer pushing on to the cluster of tea-houses (*Kiso-ya* and *Tsuchi-ya* are the best) collectively known as

Higashi Mochiya, 5 *chō* from the top of the pass. The glorious view from the summit may best be enjoyed by climbing one of the hills to the r. of the road, involving $\frac{1}{2}$ hr. delay. To the N.E., rises Asama-yama; to the S.E. Tateshina and Yatsu-ga-take; S.W. the eye rests upon the basin of Lake Suwa; further to the W. stand Koma-ga-take and Ontake, while to the N.W. a great portion of the Hida-Shinshū range is visible. The descent to Shimo-no-Suwa soon leads to a dull valley between hills of no great height, every available nook of which has been brought under cultivation. The stone monument passed on the way is to the memory of six warriors who, surprised here by the enemy, committed *harakiri* rather than surrender. This was in December, 1863.

Shimo-no-Suwa (*Inns*, Maru-ya, Kame-ya, Ōgi-ya) lies in a large

basin, the greater part of which is occupied by Lake Suwa. It is celebrated for its hot springs, the principal of which, called *Wata-no-yu*, are situated at the top of the street where the Nakasendō turns to the r. and the Kōshū Kaidō branches off to the l. The baths are quite clean; the temperature, 113°·9 F. According to the inhabitants, these waters contain silver. Of the two other principal sources in the vill., one called *Ko-yu*, which contains alum, has the high temperature of 145°·4; the other, called *Tanga-yu*, has a temperature of 114°·8. As in the case of many Japanese spas, Shimo-no-Suwa is apt to be noisy of an evening. In the day-time it is busy with the silk industry. The only buildings of any interest at Shimo-no-Suwa are two temples dedicated to the Shintō goddess Yasaka-iri-hime, one of which is called *Haru-no-miya*, or the Spring Temple, the other, *Aki-no-miya*, or the Autumn Temple. In the grounds of the latter stands a cryptomeria remarkable for its gigantic size. A quarter of an hour's walk takes one to the lake which is almost circular in form, having a diameter of about 1 *ri*. Its depth is said to be 35 ft.

Lake Suwa freezes over most winters so solidly that heavily laden pack-horses can cross over to *Kami-no-Suwa*, near the S.E. extremity of the lake, with perfect safety. The inhabitants do not, however, venture upon the ice until it has cracked across, believing this to be a sign from heaven. Some attribute the cracking to the foxes. During the winter the fishermen make holes in the ice, through which they insert their nets and contrive to take a considerable quantity of fish, especially carp. From the S. end of Lake Suwa issues the Tenryū-gawa, which flows into the sea on the Tōkaidō. For the descent of the fine rapids of this river, see p. 230.

From Shimo-no-Suwa the Nakasendō runs for some distance through rich rice-fields extending to the edge of the lake. To the foot of the *Shiojiri-tōge* is a distance of 21 *chō*. On looking back, views of Fuji are obtained from different points. The ascent of the pass is

at first gentle, and in the steeper part there is a well-graded jinrikisha road. But pedestrians will do best to take the older and steeper path, which saves time and affords finer views. The finest view of all is to be obtained from a slight eminence to the l. of the road at the top, 3,340 ft. above the sea. Below lies the lake with villages studded over the adjacent plain. Of the high mountains that almost completely encircle the lake basin, Yatsu-ga-take is the most prominent. To the r. of the dip at the far-end of the lake, a portion of Fuji is seen behind the nearer range. The sharp peak further round to the r. is the Kōshū Koma-ga-take, and further away rises the long summit of Shirane-san. A little further back, the top of Ontake is visible. Just behind are the lofty peaks of the range separating the plain of Matsumoto from the province of Hida. The descent on the other side is very easy. Ten *chō* beyond **Shiojiri** (*Inn*, Kawakami) a carriage road branches off at *Daimon* to *Matsumoto* (see p. 200), $4\frac{1}{2}$ *ri*. Passing through **Seba** and

Motoyama (*Inn*, Tamaki-ya), we come to some charming scenery on the banks of the Saigawa, and follow that river to **Niegawa**, where the inn kept by Okuya Dembei is the most comfortable to be found anywhere on this route. After Niegawa, the road crosses the river to *Hirasawa*, where cheap and useful lacquered articles are made in large quantities, and then re-crosses to

Narai (*Inns*, Echigo-ya, Tokkuri-ya), 3,330 ft. above the sea at the foot of the *Torii-tōge*. This steep pass, 4,200 ft. has been made easier by recent improvements in the road. From the top, the eye wanders over the valley through which flow the upper waters of the Kisogawa which is famous for its beauty. Hence the alternative name of the *Kiso Kaidō*, by which the Nakasendō is sometimes mentioned. The foliage is very

fine,—beeches, horse-chestnuts, walnut-trees, and maples, which in autumn blaze with every tint of red and yellow.

The name of this pass is derived from the *torii* on the top, dedicated to Ontake, the summit of which sacred mountain is visible hence on a clear day. Strange as it may seem, two battles were fought on this spot in the 16th century, between some of the rival chieftains who, during that period of anarchy, disputed Eastern Japan amongst them. From the base of Asama-yama up to this point, the prevalent formation is stratified rock which breaks up into small sharp pieces extremely uncomfortable to the feet, while beyond it is chiefly granite which, when disintegrated, forms an excellent material for road-making.

The descent to

Yabuhara (*Inns*, Kawakami, Kawashima-ya), 3,150 ft. above the sea, is by an easy gradient. The peasants, both male and female, of this neighbourhood wear a divided skirt of a peculiar cut. They also use an odd kind of spade, heavy and two-handled. The diggers stand opposite each other, one delving, the other using the second handle to assist in raising the blade for the next blow. Good potatoes are grown hereabouts, and are largely used, not only for food, but for the manufacture of spirits (*shōchū*).

[From Yabuhara a road follows the r. bank of the Kisogawa nearly up to its source, and passes over into the province of Hida.]

The road now follows the l. bank of the Kisogawa, crossing to the r. bank at a point where the valley contracts and begins to wind about. After passing

Miyanokoshi (*Inn*, Tonari-ya), there is a fine view near the village of Ueda of the Shinshū Koma-ga-take, which consists of several rugged peaks rising to an altitude of over 10,000 ft. The lower hill in front is called Suishō-zan, from the fact that rock-crystals are found in it. All the available ground near Miyanokoshi is planted with mulberry

trees. Most of the silk produced finds its way to the looms of Naga-hama in Omi.

Fukushima (*Inn*, Suimei-rō, picturesquely situated) is a good-sized town extending along both banks of the Kisogawa. The portion of the route between Fukushima and Agematsu surpasses all the rest of the Nakasendō both in charm and grandeur. Indeed, either Fukushima or

Agematsu (*Inn*, Hakuichi) would be a delightful place for the lover of mountain scenery to stay at for a few days. Both Ontake and the Shinshū Koma-ga-take can be conveniently ascended from these points, and from the top of Koma-ga-take one may descend to the Ina Kaidō for the rapids of the Tenryū-gawa (see Route 29). The ascent and descent on the other side could be done under favourable circumstances in one extremely long day; but it is better to stop at the hut recommended on p. 243, or at another lower down.

The next object of interest on the road is the monastery of *Rinzenji*, from the grounds of which a steep path descends to a platform of rock known as *Nezame no Toko*, or "the Bed of Awakening."

This curious name is derived from a local tradition which avers that Urashima, the Japanese Rip Van Winkle (see p. 65), awoke in this spot from his long dream. Others, more matter-of-fact, explain the name to mean that the view "wakes up," that is, startles those who come upon it.

Besides the "platform," there are other rocks, precipitous and picturesque, to which fanciful names have been given, such as the Screen Rock, the Mat Rock, etc. A native guide-book says. "The wonderful scenery at this spot surpasses even the most magnificent prospects in other parts. Its noble character can scarcely be fully appreciated by the mind, or adequately described in language" (!)

The *Namegawa* is next crossed by

a bridge which affords a fine view of Koma-ga-take up the gorge. A little beyond this on the l., just before reaching Ogiwara, is the *Cascade of Ono*. Fifteen *chō* further on stands the vill. of Tatsumachi, and 1½ *ri* more journeying brings the traveller to

Suwara (*Inn*, Sakura-ya), which lies in a more open part of the valley, near to the level of the river. At Hashiwa, a hamlet beyond Suwara, skins of the great falcon (*kuma-taka*) and of the sheep-faced antelope (*iwa-shika*) are hung out for sale. From

Nojiri (*Inn*, Furu-ya) to

Midono (*Inn*, Miyagawa) is the narrowest part of the valley; the rocks are steep, and the road overhangs the rushing stream. In many places it is laid on ledges built out from the rock, and at one point passes over a projecting rock by means of two bridges thrown across deep gullies. *Tsumago* (*Inn*, Matsu-shiro-ya) is but a poor place. The road now ascends the *Mago-me-tōge* by a gentle gradient. The summit commands an extensive view of the province of Mino, with its low-lying, somewhat bare and sandy hills. On the other side of the pass is the vill. of

Magome (*Inn*, Kuno-ya), perched on the top of a wooded hill cut into terraces for the cultivation of rice. The descent from Magome is called the *Jik-koku-tōge*, said to be a corruption of *Jik-kyoku*, or "ten turnings." About 400 ft. below Magome, a post marks the boundary between the provinces of Shinshū and Mino. *Ochiai* lies in a hollow by the side of an affluent of the Kiso-gawa, which latter river here again comes in sight to the r. The road now crosses the spurs of Ena-san until reaching

Nakatsu-gawa (*Inn*, *Hashiriki), which is situated close to the base of that mountain (see p. 243). From here the way is mostly hilly on to

Ōi (*Inn*, Ishikawa).

[Between Ōi and Mitake, a distance of 8 *ri* along the Nakasendō, 1 *ri* may be saved by diverging along branch roads called the *Shimo Kaidō* and *Naka Kaidō*, passing through the village of *Kamado* (Inn, Suzuki), and avoiding the climb over the *Jū-san-tōge*. On this route lies a gorge lined with great black boulders of curious shape, known by such names as the "The Devil's Washing Basin," "The Hanging Bell Rock," etc. Crystals and pebbles of various colours are found here. The *Shimo Kaidō* also leads to Nagoya via Oiwake and Utsutsu, about 18 *ri*, mostly feasible for jinrikishas.]

The road from Ōi to Ōkute lies over a succession of hills called the *Jū-san-tōge*, or Thirteen Passes, none of which are very high. From an elevation above the *Shichi-hon-matsu-zaka*, or Hill of the Seven Pine-Trees, there is a grand view of both Ontake and Koma-ga-take. The general aspect of the surrounding hills is bare.

Ōkute (Inn, Yamashiro-ya) is a neat town on the level. Between here and

Hosokute (Inn, Matsu-ya), the road passes over a series of hills called collectively the *Biwa-tōge*. At Hosokute the traveller should ask for *tsugumi*, a kind of thrush preserved in yeast (*kōji-zuke*), which is delicious when slightly roasted, and forms a welcome addition to monotonous travelling fare. Passing through

Mitake (Inn, Kawaguchi-ya) and *Fushimi*, we cross the Kisogawa to

Ōta (Inn, Iwai-ya), from which place the river is navigable. The road follows the r. bank of the river among pine-trees. Glimpses of the stream may now and then be caught as it foams over its rocky bed at the foot of dark, rugged hills, whose covering of dwarf trees looks at a

distance like a veil of green gossamer. Lower down, the Kisogawa becomes a broad and deep river; and the road, which crosses a level grassy plain, calls for little remark. **Gifu** (see p. 274).

ROUTE 36.

BY STEAMER FROM YOKOHAMA TO
KŌBE.*

While steaming down Tōkyō Bay, there is a good view of Fuji with the Hakone range in the foreground on the r.; on the l. is the flat shore of the province of Kazusa. At 1 hr. the ship will be near Kwannon-zaki, on which there is a fixed white light visible 14 miles, showing a red ray in a certain direction to guide vessels clear of Saratoga Spit (Futtsu-saki) and Plymouth Rocks to the southward.

Powerful forts have been constructed on Kwannon-zaki and on Saratoga Spit for the defence of the Bay. After passing Kwannon-zaki, the ship steers down the Uruga Channel, so called from the town of that name on the shores of a small harbour a few miles S.W. of Kwannon-zaki, which was formerly the port of entry for Tōkyō Bay. At 2 hrs. Tsurugi-saki, the south end of the channel, is rounded, where there is a light visible 24 m. Thence the track lies S.W. to Rock Island across the Bay of Sagami, which opens on the r., and close past the north end of Vries Island, described in Route 8. From 4 to 6 hrs. the ship will be running almost parallel to the coast of the peninsula of Izu, within 10 m. of the shore. A fine prospect may be enjoyed of its rugged mountain

* The expressions 'at 1 hour,' 'at 2 hours,' etc., in the description of this voyage, signify 'when the steamer has been 1 hour out of Yokohama,' '2 hours out of Yokohama,' etc., taking 12 knots per hour as the average speed.

chain, with Fuji which towers behind, bearing N.W. The island beyond Vries, looking like a cocked-hat, is Toshima, the second of the Seven Isles of Izu. At 6 hrs. Rock Island (*Mikomoto*), off the extreme S. of Izu, is reached; on it is a fine light visible 20 m. From Rock Island, the direct route is W.S.W. to the S.E. extremity of the province of Kishū. This course, which is followed in the summer months, leads the ship so far off shore that there is little to be distinguished. But in winter the N.W. winds generally blow so strongly that, to avoid the heavy sea, the ship, after passing Rock Island, is kept due W., crossing the mouth of Suruga Gulf, and at 9 hrs. is off Omae-saki, distinguishable at night by a red light visible 19 m. Fuji is now 60 m. distant, and will not be seen much after this point except in clear winter weather. From Omae-saki the track recedes for some hours from the land, which, being low, is not particularly interesting; and if the ship left Yokohama just before sunset, this part will be passed in the night. At 13 hrs. the ship is off Owari Bay, a deep bay stretching some 30 m. to the northward, narrow at the entrance, but widening out considerably inside. It is from Omae-saki to this point that the voyage is generally most trying to bad sailors. At 15 hrs. the ship is off Cape Shima, whence to Ōshima is a run of 70 m., gradually approaching the land, where fine views of the bold and picturesque mountains of the provinces of Kishū and Yamato are to be had.

This Ōshima is of course different from the Oshima (Vries Island) mentioned above. There are numerous Oshima's off the Japanese coast, which is not to be wondered at, as the name simply means "big island." This particular Oshima has been the scene of repeated maritime disasters. The most terrible in recent years was the foundering of the Turkish man-of-war "Ertougroul" on the 16th September, 1890, when 502 men perished out of a crew of 571. Ōshima and its neighbour-

hood form an important whaling centre. The whaling guilds conduct their operations according to an elaborate system, described by Rev. R. B. Grinnan in the *Japan Mail*. Minute laws regulate the construction of the boats and weapons employed, and the functions of the various classes of men engaged. The following description of the *modus operandi* is somewhat condensed:—"The signals are a very important part of the work. Men with glasses are arranged on three different mountains, one above the other. The man from the highest point, being able to see furthest, gives the first notice as to the approach of a whale by lighting a fire and raising a smoke, and at the same time by means of his flag he signals to the men on the mountain below, and they in turn signal to the boats. It is necessary for the men in the boats to know beforehand what kind of whale is coming, also his size and distance from the land; for the attack differs according to these three things. The species of the whale is known in most cases by the manner in which the water is spouted up. The first thing to be done when the boats move out, is to put down the nets across the path of the whale. This is rather difficult to do correctly, for in the first place they must be arranged according to the species of the whale. Another thing to be calculated on is the strength and course of the tide. One fighting boat goes to each net boat, to assist in arranging the nets in their proper order. Not all of the nets are put down at first. The nets that are put down are placed one after the other in parallels, with slight curves, with short spaces intervening. After the first net is laid, the others are all arranged a little to the right or left, so that when all the nets are down they slant off to one side or the other, and thus cover a broader space across the path of the whale. As soon as the nets are arranged, the net boats draw off on each side and look on. Then some of the fighting boats go around behind the whale to attack from that point, while others arrange themselves on the sides so as to drive the whale into the nets. Those from behind strike with the harpoons and run the lines out. The whale then rushes forward, and must be driven into the nets. Then a wild scene ensues, and every effort is made to surround the whale that is making frantic efforts to escape. He often does escape; but if he does not, he is soon surrounded by nearly three hundred naked yelling men, who throw harpoons and stones in such numbers that the huge prey is overcome. It is really an awful as well as pitiable sight; for the noble animal until very weak makes furious efforts to escape, rushing forward and then diving and coming up again to beat the sea into a bloody foam, at times smashing the boats or overturning them;

and above all the din and yelling of the men, can often be heard the plaintive cry of the whale as the deadly weapons sink deep into his flesh. Before the whale is dead, and while he is rushing forward, a man with a very sharp knife leaps on his back near the head, and slashes two great gashes into the flesh and passes a large rope several times around in the flesh, leaving a loop on the outside; the same kind of loops are made in the flesh nearer the tail. This is done in order that the whale may be tied up between two large boats to beams stretched across, and thus kept from sinking when he dies. In this way he is carried in triumph to the shore. The operation of cutting the holes and putting in the ropes is only done by the bravest and most skilful men (*nazashi*). While the holes are being cut and the ropes passed in, the man must hold on to the whale, and even go down with him into the water if he dives; for if he lets go, he is liable to be struck by the whale's tail and killed. The only thing to do is to tuck his head down and cling to the animal by the holes he has cut. He cannot raise his head, because he will at once be blinded by the water being driven into his eyes. When the fight draws to a close and the huge mammal is dying, all the whalers pray for the ease of the departing spirit by calling out *Jōraku! Jōraku! Jōraku!* in a low deep tone of voice. Again, on the third day after the whale is taken, a memorial service is held and prayers offered for the repose of the departed soul. If a baby whale is captured, a special *matsuri* is held on the ninth day afterwards. As soon as the whale is landed he is cut up, and it is a fearful sight; for the men strip themselves of all clothing, and hack and cut like madmen, all yelling at the same time with the greatest excitement. Some men even cut holes and go bodily into the whale, and, coming out all covered with blood, look like horrid red devils. Most of the whales taken are about 50 ft. long."

From 16 hrs. to 29 hrs. is generally considered the most enjoyable part of the run from Yokohama to Kōbe, and the traveller should make a point of being on deck as much as possible. Rounding Ōshima, which is marked by a red light visible 18 miles, at 20 hrs., the vessel is close enough to the shore to note the thickly studded fishing villages, whose fleets of boats cover the water for miles. Half an hour's steaming from Ōshima brings us to Shio Misaki, on which is a light visible 20 m., intended to guide vessels from the

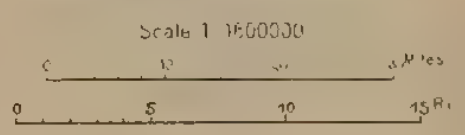
eastward. From Shio Misaki the track lies close along the shore—sometimes within 2 m., seldom more than 4 m.—to Hiino Misaki, a run of about 60 m., which, if made in daylight, will be even more enjoyable than the 70 miles mentioned above. The hills of the bold and rugged coast of Kishū to the r. abound in pheasants, deer, boars, and monkeys. The land now visible on the l. is the East coast of the Island of Shikoku. At 25 hrs. the ship is off Hiino Misaki, and after steering due North for 26 m., will pass through Izumi or Yura Strait, which is about 6 m. wide, the passage for ships being narrowed to 2 m. by two islands called Ji-no-shima and Oki-no-shima, on the W. side of which latter is a lighthouse. Observe both r. and l. how the heights have been levelled for the erection of forts to protect this approach to Ōsaka and Kyōto. From Izumi Strait to Kōbe is a run of 30 m. across a completely landlocked bay, with the large Island of Awaji on the l. Kōbe is generally reached at from 28 to 30 hrs., weather being favourable. The highest hill seen to the r., with white temple buildings sparkling in the sun, is Mayasan; the highest away to the l. behind Hyōgo is Takatori.

Passenger steamers usually remain 24 hrs. at Kōbe, which gives travellers an opportunity to visit Kyōto.

The chief distances of the run between Yokohama and Kōbe, as made by the *Nippon Yusen Kwai-sha's* steamers, are as follows:—

Yokohama to:—	Miles.
Lightship	2.
Kwannon-zaki	14.
Cape Sagami	23.
Rock Island	74.
Ōshima	244.
Hiino Misaki.....	297.
Oki-no-shima.....	322.
Hyōgo Point	346.
Company's Buoy	348.

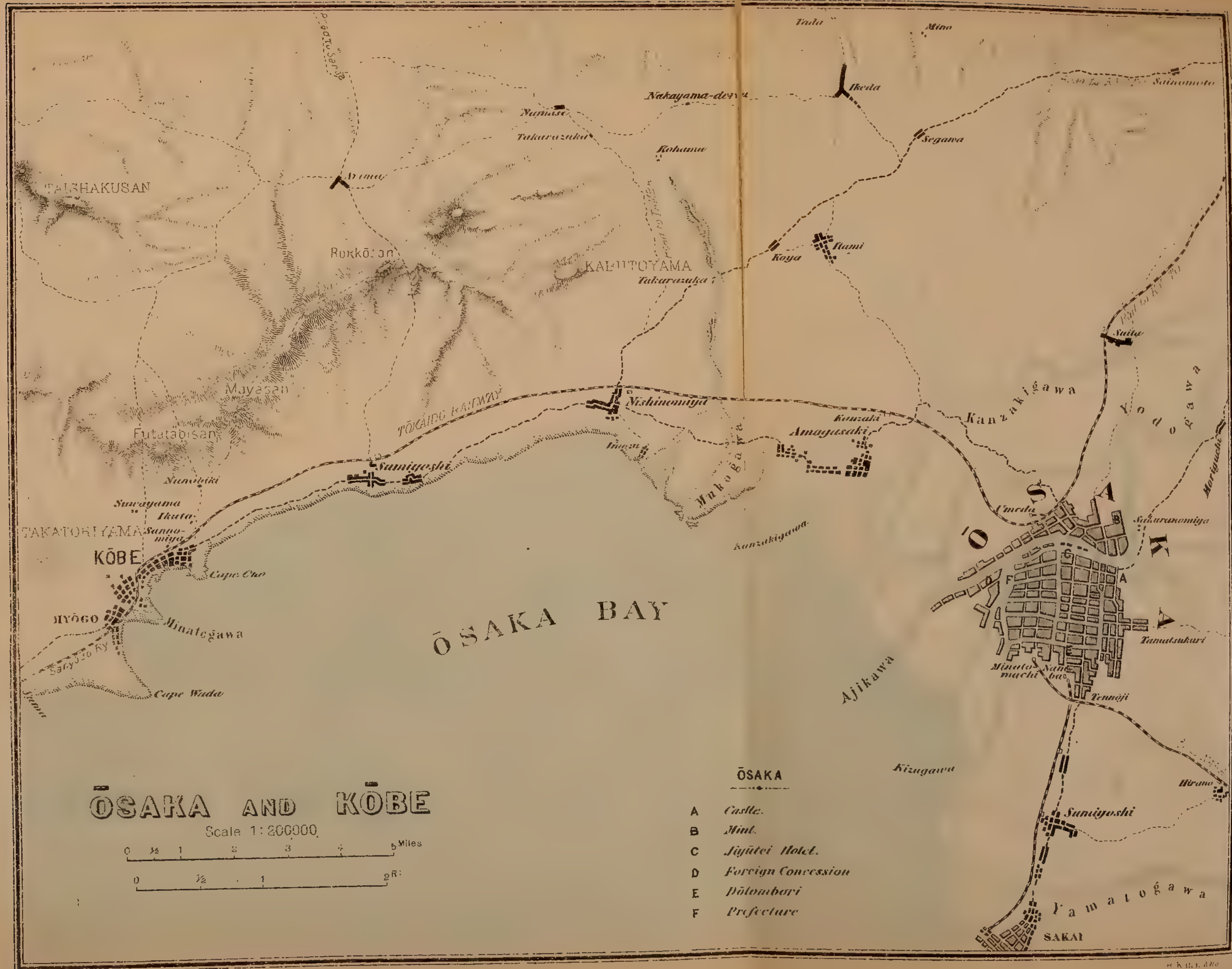
WESTERN JAPAN AND THE INLAND SEA



SECTION IV.
WESTERN JAPAN AND THE
INLAND SEA.

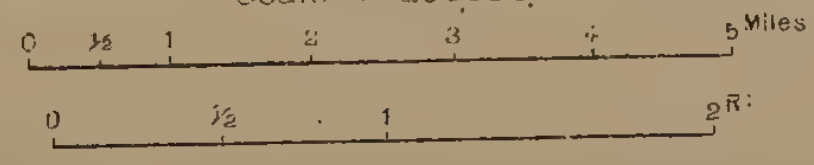
Routes 37—50.





ŌSAKA AND KŌBE

Scale 1:200000



- ŌSAKA
- A Castle.
 - B Mint.
 - C Jūjūtei Hotel.
 - D Foreign Concession
 - E Dōtombori
 - F Prefecture

ROUTE 37.

KÔBE AND NEIGHBOURHOOD.

IKUTA. NUNOBIKI WATERFALLS.
 SUWA-YAMA. MAYA-SAN (THE
 MOON TEMPLE). FUTATABI-SAN.
 OBU. MOMIJI-DERA. TAISANJI.
 TAKARAZUKA. BISMARCK HILL.
 SUMA, MAIKO, AND AKASHI ON
 THE SANYÔ RAILWAY. MINÔ. ARI-
 MA. ROKKÔ-SAN. HYÔGO.

KÔBE.

Hotel.—Oriental.

Japanese Inn.—Tokiwa.

Consulates.—British (including Austro-Hungarian and Spanish), and German (including Italian), on the Bund; American, No. 15, Settlement; French, No. 21.

Banks.—Hongkong and Shanghai Bank, No. 2, Bund; Agents for Chartered Mercantile Bank, No. 7; Agents for Chartered Bank of India, Australia and China, No. 26.

Churches.—Union Protestant Church (Anglican and Congregational services), No. 48; Roman Catholic, No. 37.

Curio-dealers.—Museum of Arts and Manufactures, No. 30, Settlement, a foreign store.

Native Curio-shops.—Echigo-ya and various others in Moto-machi; Ôhashi, for modern art products, at the end of Division Street near the railway.

Bamboo-work.—Iwamoto, near the Nankô temple.

Photographers.—Ichida, in Moto-machi (Main Street), native town; Shin-e-dô.

Newspapers.—"Hyôgo News," "Kôbe Chronicle," and "Kôbe Herald," daily.

Steamer Agencies.—Peninsular and Oriental Co., No. 109; Messageries Maritimes, No. 5; Nord-deutscher Lloyd, No. 10; Canadian Pacific, No. 26; Nippon Yusen Kwaisha, No. 2, Native Bund. Kôbe is also the centre for the

numerous small steamers plying on the coast of the Inland Sea.

The Kôbe Club and the Recreation Ground for cricket, base-ball, lawn-tennis, etc., are at the E. end of the Settlement.

Theatre.—Daikoku-za, at Nankô-mae in the Japanese town. There is also one at Hyôgo, called Ben-ten-za.

The Post and Telegraph Office and the terminus (Kôbe station) of the Tôkaidô Railway from Yokohama to Kôbe are in the native town, at the W. end of Sakae-machi. The station nearest to the Settlement for travellers to Ôsaka, Kyôto, and Yokohama is Sannomiya, 5 min. from the landing-place, following Division street. Kôbe station is also the terminus of the Sanyô line running down the shore of the Inland Sea, and travellers in that direction should, in order to avoid delay, start from Kôbe station, not from Sannomiya. No passports are required for Ôsaka; but persons travelling to places beyond that town in one direction, or to Himeji and beyond in the other, are compelled to produce passports before tickets are issued to them. Local passports for Kyôto, Nara, and the shores of Lake Biwa are procurable at the foreign department of the Prefecture; but strangers must apply for them through their consulates. More extensive passports are obtainable within three or four days from the Japanese Foreign Office in Tôkyô, on application through the Consulates.

The pretty basket-work sold at Kôbe is made at Arima (see p. 291). The celebrated Kôbe beef comes mostly from the province of Tajima to the N.W.

Kôbe was opened to foreign trade in 1868. Previous to that time the native trade was carried on at Hyôgo, a large town adjoining Kôbe on the S.W., and giving its name to the whole Prefecture. The municipal affairs of the Settlement are managed by a Council consisting of the Japanese prefect, the foreign consuls,

and three elected members of the community. Owing to the increase in the trade and population of the port, Kōbe is rapidly extending beyond the Settlement up the slope to the foot of the hills, as far as the limit within which foreigners are allowed to lease land and houses.

Kōbe is the favourite open port in Japan, owing to the purity and dryness of its air, and its nearness to many places of beauty and interest, such as Kyōto, Lake Biwa, Nara, and the Inland Sea. The neighbourhood abounds in pretty walks and picnic resorts, of which the following are the chief. (All may be visited without passports except Hirano) :—

1. **Ikuta.** The Shintō temple of Ikuta stands in a wood of cryptomerias and camphor trees, 5 min. walk behind the Foreign Settlement. The deity worshipped there is Waka-hirume-no-Mikoto, who may be styled the Japanese Minerva, as she is supposed to have taught the use of the loom and to have introduced clothing.

The temple is said to have been founded by the Empress Jingō on her return from her famous expedition against Korea, in honour of this goddess whom she had adopted as the patroness of her enterprise, and to whom she owed the victory gained by her arms. Hideyoshi, when despatching his expedition to Korea in the 16th century, caused prayers to be offered up at the shrine of this goddess. Prayers to her in seasons of drought or of excessive rain are said to be invariably answered. Festival, 3rd April. Annual fair, 23rd to 27th September.

2. **The Nunobiki Waterfalls,** which are about 20 min. from the Settlement. The path first reaches the *Men-daki*, or "Female Fall," 43 ft. high; then passing through a tea-house and over a covered bridge, it climbs to other tea-houses commanding a view of the upper, or "Male Fall" (*On-daki*), 82 ft. high. Paths lead down to the bottom of each fall, and it is possible to bathe at certain hours of the morning. Large monkeys are occasionally seen in this neighbourhood. Ladies are advised only to visit Nunobiki under the escort of gentlemen, as the tea-

houses are apt to be noisy. A good view of Kōbe and the surrounding country may be had from Sunagoyama, a detached hill near the fall. There is a tea-house at the top.

3. **Suwa-yama.** This spur of the range behind Kōbe, crowned by tea-houses where mineral baths may be taken, commands an extensive view of the town and sea-shore. It was here that, in 1874, the transit of Venus was observed by a party of French astronomers.

4. **Maya-san** is the name of one of the highest peaks (2,400 ft.) of the range behind Kōbe. The summit is about 2 hrs. walk from the Settlement, return 1½ hr. This place is known to foreigners as the *Moon Temple*—a purely fanciful designation, as the place has nothing to do with the moon, but is dedicated to Maya Bunin, the mother of Buddha. The temple stands on a platform at the top of a stone staircase, about 400 ft. below the top of the mountain, which is reached by passing through a door to the l. of the chapel in the rear, before ascending. The temple contains a small image of Maya Bunin, one of a pair made by order of Wu Ti of the Liang dynasty (A.D. 502-529), with the object of diminishing the mortality of women in child-birth, which was very great during his reign. It was obtained by Kōbō Daishi during his stay in China. The 7th day of the 7th moon, old Calendar, is the great annual festival here. Those who make the ascent on that day, obtain as much merit as if they had ascended eighteen thousand times.

5. **Futatabi-san**, a temple dedicated to Kōbō Daishi, stands on a conical hill covered with trees behind the first range of hills to the N. of Kōbe. It is accessible either by a stiff climb of 1 hr. through a pass properly called *Kuruma-dani*, but known to the foreign residents as "Hunter's Gap," at the foot of which is a small spring containing sulphur; or by a more roundabout but less steep ascent entering a

valley to the W. of Suwa-yama. The view from the top repays the climb, and the outlook to the N. is picturesque, giving a bird's-eye view of the lake and bare weather-worn hills known to foreigners as *Aden*, which locality the prospect somewhat resembles. The Japanese name is Shari-yama. In the autumn, the colouring of the foliage on Futatabi is particularly fine. Near the summit, on the r. hand going up, is the *Kamaishi*, a rock the top of which is roughly fashioned into the head and fore-legs of a tortoise (*kame*).

6. An agreeable round of a little over 3 hrs. may be made by passing Futatabi-san on the W., descending to *Aden*, and taking a path along the W. shore of the lake, which leads into the Arima road near Obu, whence the pedestrian can return to Kōbe viâ Hyōgo. Jinrikishas may usually be procured at the Obu-no-chaya, a tea-house a little way up the Arima road.

7. A pleasant walk may be taken by following up the waterfall stream above the falls; but a time should be chosen when the stream is not over-full, as the path crosses it some twenty times by means of stepping-stones. From points on this path the ascent may be made of Futatabi-san on the W., and of Maya-san on the E.

8. A track following the summit of the first range at the back of Kōbe from E. to W. affords, along its entire length, a fine view of the sea. One of the ways down near Suwa-yama passes through the *Cremation Ground*, where cremation is carried on in a way more curious than agreeable to the senses of sight and smell.

9. *Zenshōji* or *Momiji-dera*, that is, "Maple Temple," lies some distance beyond Hyōgo. Though the walk there is uninteresting, the temple itself is prettily situated. Further again to the W., in the hills behind Takatori-yama, or "Coal Hill," lies *Daisanji*, a large

collection of old temple buildings, situated in a valley surrounded by finely wooded hills. The *Nagata* temple in the same district may also be mentioned.

10. A good walk may be taken by following the road from Karasu-wara on the outskirts of Hyōgo, through the "Horse-shoe Valley" to **Obu**. Particular notice should be taken of a precipitous rock high up the hillside on the l. hand. On its face the Buddhist invocation *Namu Amida Butsu* has been cut in gigantic characters, to accomplish which the person who carved them must have been suspended from the summit by a rope.

The railway now affords facilities for making a number of more distant excursions. Such are those to

11. **Takarazuka** (*Takarazuka Hotel, foreign style), also called *Isoshi*, a little over 1 hr. by jinrikisha with 2 men from Nishinomiya station. This place has good mineral baths and several pretty walks, especially those to the temples of *Kōjin-san* and *Nagahama*.

12 In the same direction is *Kabuto-yama*, called by the foreign residents **Bismarck Hill**, from the resemblance of the four trees on its summit to the four hairs which the great Chancellor is said to have on his head. Curious stone images and shrines are here to be seen perched on apparently inaccessible pinnacles. The climb, easy as far as the temple of Hachiman, is stiff from there to the summit; but the view is magnificent, this hill being a landmark for the whole countryside and for ships navigating up the Kii Channel. From the bridge at Nishinomiya the top can be reached in 1½ hr.

13. *Nakayama-dera* (*Inn*, Nishiki-no-Bō) the twenty-fourth of the Thirty-three Holy Places of Kwanon, possesses—besides its temple—a charming view and mineral springs. It is reached by taking the railway to *Kanzaki* station, thence

tram to *Itami*, from which it is 50 *chō* by jinrikisha.

14. *Suma*, *Maiko*, and *Akashi* are well-known places on the Sanyō Railway, where the Kōbe residents often hire summer lodgings and enjoy excellent sea-bathing. The following *inns* may be recommended:—Hoyō-in at *Suma*; Kame-ya at *Maiko*; and Hashimoto-ya at *Akashi*. At *Akashi*, which is a pleasant spot for picnics, there is a pretty little Shintō temple in honour of the ancient poet Kaki-no-moto-no-Hitomaro, and there remain the moat and walls of the large castle of Matsudaira Sahyōe-no-suke, a Daimyō of 100,000 *koku*. *Akashi* is also remarkable as the place recently selected as the time meridian for all Japan.

Takasago (*Inn*, *Shikata-ya*), and *Sone* a little further down the coast, are much visited by the Japanese, who alight at *Kakogawa* station, and rejoin the train at *Amida*, after a round of 2½ *ri* by jinrikisha. The attractions are some famous old pine-trees and a temple of Tenjin. These places, together with *Befu* and *Onoe* in the immediate neighbourhood, constitute what native travellers call the *Harima Meguri*, or Round of the Province of Harima.

From the time of Hitomaro early in the 8th century onward, the Japanese poets have never tired of singing the beauties of this pine-clad coast. The spirits of two ancient pine-trees (*Ai-oi no Matsu*) at *Takasago*, personified as a man and woman of venerable age who are occupied in raking up pine needles, form a favourite subject of Japanese art as typifying longevity. Here also is laid the scene of some of the most celebrated chapters of the *Genji Monogatari*, the greatest of the classical romances, composed circa A.D. 1000. This coast has likewise been the scene of stirring historical events, more particularly of a great battle fought in the year 1184 between the armies of the rival clans of Taira and Minamoto, who were then still struggling for political supremacy, though the final triumph of the Minamoto in the person of Yoritomo was not far off. The battle was fought close to the W. end of *Suma* in a valley called Ichi-no-tani, and was the occasion of an incident famous in history and song as the "Death of Atsumori." (See *Kumogai Naozane*, p. 60).

15. *Himeji* (*Inns*, Inoue-rō, with foreign restt.; Kome-sei, Tatsuman), capital of the province of Harima, is a busy commercial centre, being at the junction of three highways—the Sanyōdō which runs along the northern shore of the Inland Sea to Shimonoseki; a road to the provinces of Mimasaka, Hōki, and Izumo; and a third up the valley of the Ichikawa, viâ Ikuno to Toyooka in the province of Tajima. *Himeji*'s chief attraction, however, is its ancient *Castle*, which still remains in a state of exceptional preservation and eminently deserves a visit, being the largest in Japan next to Ōsaka. It is five-storied, and the top commands a fine view. Permits are granted at the Kōbe Prefecture (*Ken-chō*) on presentation of passport.

The castle, as it stands, is the outcome of the warlike labours of several noble families during many ages. Founded in the 14th century by Akamatsu Enshin, a retainer of the unfortunate Emperor Go-Daigo, it soon fell into the hands of the Ashikaga Shōguns, but was recovered in 1467 by a descendant of the Akamatsu family. In 1577, Ota Nobunaga, then all-powerful, gave the province to Hideyoshi, who enlarged the castle and crowned it with thirty turrets. In 1608, Ikeda Terumasu, to whom it had been meantime granted in fief, raised the number of turrets to fifty which took him nine years to finish. Thenceforward *Himeji* was at peace; and at the time of the collapse of feudalism, belonged to a Daimyō named Sakai with an income of 150,000 *koku* of rice. The barracks now used are of modern construction.

The chief productions of *Himeji* are cotton and stamped leather goods. At *Shirakawa*, a short distance from *Himeji*, are some plum orchards which form a good spot for a picnic.

16. *Hirano*. This place is situated 10 m. north of Kanzaki station on the Tōkaidō Railway. A jinrikisha road leads to it, passing about half-way a very pretty gorge through which dashes a stream called Tsuzumi-ga-taki. The mineral spring of *Hirano* is the Apollinaris of Japan. Visitors will be shown over the establishment by the manager.

17. **Minō.** This place is best reached by train to Ōsaka, whence it is a 2 hrs. jinrikisha ride. The jinrikishas must be left at the entrance of the vill. Shortly beyond, the path enters a beautiful glen some 2 m. in length, terminated abruptly by a tall cliff over which falls a cascade 70 ft. high. The best time to visit Minō is in November, when the maple-trees glow with an almost incredible blaze of colours. It is also very pretty in April, when the cherry-trees are in blossom. Some way up the glen, on the r., stands a temple with a little pavilion overlooking the stream—a favourite spot for picnics.

18. **Arima**, also called *Yuyama* (Inns, Sugimoto-ya, Masuda-ya with European food and beds), the favourite hill station and summer resort of the Kōbe residents, lies 9 m. from Kōbe as the crow flies, and is 1,400 ft. above sea level. The air is cool, the scenery pretty enough though not remarkable, and pleasant rambles may be taken in the vicinity. The arrangements at the mineral springs are not specially adapted for foreign visitors; but all the inns have an abundance of beautifully clear, cold water. Arima may be most easily reached by taking the train to Sumiyoshi, 15 min., and then walking over the *Rokkō-san Pass*, a distance of 8 m. for which 3 hrs. must be allowed. Persons incapable of walking so far can hire chairs at Sumiyoshi station, and get carried up in 4 hrs. The pass, which is about two-thirds of the way to Arima, lies 3,000 ft. above the sea. From the top of Rokkō-san itself, 200 ft. higher, a fine view may be obtained.

A pleasant round from Kōbe is by train to Nishinomiya, thence by jinrikisha (two men necessary) to Takarazuka, 2½ ri, and Arima, 3 ri 12 chō more; thence back to Kōbe over Rokkō-san. Time, about 8 hrs. If this trip be reversed or the start be made late in the day, one may advantageously sleep at Takarazuka.

19. It is easy from Kōbe to visit the large and interesting **Island of Awaji**, which forms the subject-matter of Route 49, and to start on a tour down the Inland Sea or to Shikoku (Routes 50-55).

Hyōgo.

Hyōgo (Inn, Tokiwa) adjoins Kōbe on the S.W. It begins just beyond the Minato-gawa, which is easily distinguished by the tall pine-trees lining its banks. The bed of this river, like many others along this coast, is raised to a considerable height above the surrounding country, owing to the masses of sand and pebbles continually swept down from the neighbouring hills. It is generally dry, except immediately after heavy rain. The banks have been neatly laid out so as to form a public walk, which leads to the Shintō temple erected since the Restoration of 1868 to the memory of the loyal warrior Kusunoki Masashige.

Hyōgo, under the earlier name of Boko, had existed as a port from very ancient days. It rose into prominence in the latter part of the 12th century, when Kiyomori removed the capital from Kyōto to Fukuwara in the immediate vicinity. This change of capital only lasted six months—from the 28th June, 1180, to the 20th December of the same year; but Kiyomori's partiality for the place left permanent effects, he having diverted the bed of the Minato-gawa to its present course so as to prevent it from flooding the town, and having constructed the artificial island of Tsukijima which subsists to this day. The stony bed of the Minato-gawa was the scene, in A.D. 1336, of a bloody battle between the partisans of the rightful Emperor Go-Daigo, and Takauji, founder of the Ashikaga line of Shōguns. In this battle the famous loyal warriors Nitta Yoshisada and Kusunoki Masashige suffered a crushing defeat, after which Masashige, rather than fly, committed *harakiri*.

Hyōgo's chief sight is the *Daibutsu*, or great bronze Buddha, erected in 1891 in the precincts of the temple of Nōfukuji. It is 48 ft. high, and 85 ft. round the waist; length of face, 8½ ft.; eye, 3 ft.; ear, 6 ft.; nose, 3½ ft.; mouth, 2½ ft.; dia-

meter of lap, 25 ft.; and circumference of thumb, 2 ft. This large work owed its inception to the piety of a paper manufacturer of Hyōgo, named Nanjō Shōbei. Though by no means equal to the ancient Daibutsu at Kamakura, the face is better than that of the Nara Daibutsu. The visitor is taken into the interior of the image, where is an altar to Amida, besides a number of lesser images (four of which are by Unkei, viz. those of Kashō, Anan, an elephant, and a lion), bells, *tokko*, wheels of the law, etc. The naked infant is what is called a *Tanjō-Shaka* (see p. 48). The numerous mirrors hung up here are gifts from the faithful. When sufficient funds shall have been collected, a five-storied pagoda is to be erected on an adjacent plot of ground.

Not far from Nōfukuji is another Buddhist temple, called *Shin-kōji*, with a bronze image of Amida, which, though much smaller than the Daibutsu, is a remarkable work of art. It is, moreover, prettily placed on a large stone pedestal in front of a lotus pond, so that the effect is charming when those flowers are out. The temple itself is plain, but well-preserved. On the opposite side of the road is a stone *Monument to Kiyomori*, in the shape of a small thirteen-storied pagoda. About 10 min. further on is *Wada no Misaki*, a point of land which juts out into the sea and is a favourite pleasure resort of the citizens, on account of the view, the finest in the whole neighbourhood. A trifle enables the visitor to enter the grounds of the *Waraku-en*, where are tea-houses, fish-ponds, flower-shows from time to time, and a two-storied edifice, from whose roof a good view may be enjoyed. The high land seen ahead is that separating the provinces of Izumi and Kishū. The large island of Awaji lies to the r., divided from the mainland by Akashi Strait. The low round tower in front of the Waraku-en is the remnant of an

ancient fort. The large Shintō temple passed both in going from Kiyomori's monument to Wada-no-Misaki, and also on the way back thence to Kōbe, is called *Wada no Myōjin*. A short morning will suffice for the sights of Hyōgo, if done in jinrikisha.

ROUTE 38.

ŌSAKA AND NEIGHBOURHOOD.

1. THE CITY: THE MINT, TENJIN SAMA, KŌZU-NO-MIYA, IKUDAMA-NO-JINJA, TENNŌJI, DŌTOMBORI, HONGWANJI TEMPLES. 2. NEIGHBOURHOOD: SUMIYOSHĪ AND SAKAI.

1.—THE CITY OF ŌSAKA.

Ōsaka, also pronounced *Ōzaka*, is reached by the Tōkaidō Railway from Kōbe in a little over 1 hr., and from Kyōto in 1½ hr.

Hotel.—Jiyūtei, in Nakanoshima, 10 min. from the Tōkaidō Railway station.

The curious bronze monument shaped like a lighted candle, which stands just outside this hotel, is a memorial raised in 1882 to the loyalist soldiers who fell in the Satsuma and other civil wars.

Japanese Inn.—Tokiwa.

Japanese Restaurant.—Seikwan-rō.

Post and Telegraph Offices.—At the Umeda Railway station, at Shinsai-bashi, at Kōrai-bashi, and in the Foreign Settlement.

Theatres.—In the Dōtombori.

Curio Dealers.—Yamanaka, Oguni, and others at Kōrai-bashi.

Porcelain Decorator.—Yūbei Meizan, 197 Yashiki.

Silk Mercers.—Mitsui, at Kōrai-bashi; Daimaru, in the Shinsai-bashi-suji; and Obashi-ya in Midō-suji.

Sakai Rugs.—Mitani, in Honmachi.

There are many good shops of various kinds in the Shinsai-bashi-suji. The bazaars (*kwankōba*) deserve a visit. The best are the *Furitsu Hakubutsu-jō* between Umeda Station and Tennōji, the *Shōhin Mihon Chinretsu-jō* in Dōjima, and the *Shōgyō Club* at Imamiya.

For *Steam Communication* to Awaji and Inland Sea ports, see Routes 49 and 50.

Railway Stations.—There are three, viz., one at *Umeda* for the Tōkaidō, one in *Minato-chō* for Nara, and one at *Namba* for Sumiyoshi and Sakai. Each of these stations is about 20 min. by jinrikisha from the others.

History and Topography.—This wealthy commercial city covers an area of nearly 8 square miles. The earliest use of the name *Osaka* occurs in a document dating from the end of the 15th century, where it is applied to part of the township of Ikudama. The ancient name of the city, still used in poetry, was *Naniwa*, said to be a corruption of *nami haya* "wave-swift," or *nami hana* "wave flowers," because the fleet of Jimmu Tennō here encountered a boisterous sea on its arrival from Hyūga. This word is also found in Namba, the name of one of the Osaka railway stations. In 1583, Hideyoshi resolved to make Osaka the seat of his power, judging that he could from this position most easily dominate the Daimyōs of the South and West.

The city of Osaka lies upon the banks of the Yodogawa, the river draining Lake Biwa. Nakanoshima, an island in the centre of the stream, divides the river into two courses of about equal width. The scene here on summer evenings is of the gayest description. Hundreds of boats float lazily upon the water, filled with citizens who resort thither to enjoy the cool river breezes, while itinerant musicians, vendors of refreshments and fireworks, etc., ply amongst the merry throng doing a thriving business. The city is also intersected by numerous canals, which necessitate a great number of bridges, and give it an appearance which may remind some travellers of Holland. Osaka always suffers to a greater degree than other cities in the Empire from epidemics, probably due to contamination carried by so much water communication. The three great bridges across the Yodogawa are the Temma-bashi, Tenjin-bashi and Naniwa-bashi. The principal thoroughfare is called Shinsai-bashi-suji, which its fine shops, theatres, and bustling aspect render one of the most interesting streets, not only in Osaka, but in Japan. In summer, this street

derives quite an Oriental appearance from the curtains stretched across it to keep out the sun, and from the bright hues of many of the articles of merchandise.

The Foreign Settlement is situated at Kawaguchi, at the junction of two streams. Close by are the Custom Houses, and the wharves for the steamers that ply between Osaka and Kōbe, Shikoku, and the ports of the Inland Sea. Osaka, for all its bustle and prosperity, has not fulfilled the expectations formed of it as a centre of foreign trade. The affairs of the foreign municipality are managed by a committee constituted in the same way as at Kōbe.

The Castle (O Shiro). Permits can be obtained on application at the Osaka Fu (City Office), $\frac{1}{4}$ hr. from Jiyūtei's, open daily from 9 to 4, except Sundays and national holidays, and on Saturdays only till noon. The application must be made personally, as it has to be signed, but only one of a party need present himself. The permit must be used the same day, and given up to the sentry.

When Hideyoshi set about the building of this castle in 1583, labourers were drawn from all parts of the country (except the domain of Ieyasu), and the work was completed in two years. The palace thus raised within the castle was probably the grandest building which Japan ever boasted. It survived the taking of the castle by Ieyasu in 1615; and in 1867 and 1868 the members of the foreign legations were received within its walls by the last of the Tokugawa Shōguns. Will Adams, and his contemporary Captain John Saris, give in the quaint style of those days, a good idea of the splendour of the palace and the extent of the city at the opening of the 17th century. Adams says:—"I was carried in one of the King's galleys to the court at *Osaca*, where the King lay about eightie leagues from the place where the shippe was. The twelfth of May 1600, I came to the great King's citie who caused me to be brought into the court, beeing a wonderfull costly house guilded with gold in abundance." Saris' account is as follows: "We found *Ozaca* to be a very great towne, as great as London within the walls, with many faire timber bridges of a great height, serving to pass ouer a riuier there as wide as the *Thames* at *London*. Some faire houses we found there but not many. It is one of the chiefe sea-ports of all *Iapan*: hauing a castle in it, maruellous large and strong, with very deepe trenches about it, and many draw-bridges, with gates plated with yron. The castle is built all of free-stone, with

bulwarks and battlements, with loope holes for smal shot and arrowes, and diuers passages for to cast stones vpon the assaylants. The walls are at the least sixe or seuen yards thicke, all (as I said) of free-stone, without any filling in the inward part with trumpery, as they reported vnto me. The stones are great, of an excellent quarry, and are cut so exactly to fit the place where they are laid, that no morter is used, but onely earth cast betweene to fill vp voyd creuises if any be."—Excluding the palace, this remains an excellent description of the locality as seen to-day. The huge stones forming the walls of the principal gate of the castle attest the magnificent design of its founder. Outside the present fortress ran a second line of moat and parapet, the destruction of which was made a condition of peace by Ieyasu after the first siege in 1614. The moat varied in width from 80 yds. to 120 yds., and in depth from 12 ft. to 24 ft.; but it was completely effaced in about three weeks' time. On the 2nd Feb., 1868, the buildings within the castle were set on fire by a train laid by the Tokugawa party before their final retreat, and were completely destroyed in a few hours. The castle now serves as the Headquarters of the Ōsaka garrison.

The size of the stones, all granite, used in the construction of the walls is stupendous. Some measure as much as 40 ft. long by 10 ft. in height, and are several ft. in thickness. The moats are paved with granite throughout. The view from the top of the platform on which stood the donjon (*tenshu*), is very extensive, embracing such distant objects as Hiei-zan to the N.E., Kōya-san to the S., Kongō-san and other high mountains of Yamato to the S.E. Immediately below is a noted well called the *Kimmei-sui*, lit. "Famous Golden Water," which furnished a sufficient supply for the garrison in time of siege.

The following are the other chief places of interest in Ōsaka, beginning with those nearest to the Tōkaidō Railway station, and making the round of the city. One day is sufficient for the whole.

The *Mint* (*Zōhei-kyoku*), about 20 min. in jinrikisha from the station, organised in 1871, with a staff of British officials, has been under Japanese management since 1889. It now produces almost

exclusively silver and copper coins. Besides the Mint proper, there are sulphuric acid works and a refinery.

Tenjin Sama, on the N. side of the river, not far from the Tenjin-bashi, is a popular temple sacred to Sugawara-no-Michizane, and founded in the 10th century. The principal festival is held on the 25th June. The temple contains some good carvings, and the ex-voto sheds several pictures of merit. Crossing the river by the Tenjin-bashi, and proceeding S. for about 1 m., we reach

Kōzu-no-miya, on a hill to the l., which commands a fine view W. over the town. This temple is dedicated to the Emperor Nintoku, born 278 A.D. according to the received chronology. In the *florist's garden* (Kichisuke's) at the foot of the hill, the show of peonies at the end of April is among the finest in Japan. The *Kangiku-en* chrysanthemum show in the same district well deserves a visit in November.

The **Ikudama Jinja**, a little further S. up a flight of steps, is a picturesque Shintō shrine dedicated to the patron deities of the city, and fabled to have been founded by Jimmu Tennō on the spot where the castle now stands. Hideyoshi removed the temple to its present site about the year 1596. The view from the new votive hall (*Ema-dō*) at the back, looking towards the strait of Akashi, is pretty. About 1 m. further S. stands the famous Buddhist temple of

Tennōji, which occupies an immense extent of ground on the S.E. of the city.

It was founded by the illustrious Imperial devotee, Shōtoku Taishi, about A.D. 600, but has frequently fallen into ruin, and been renovated at the expense of either the Mikados or the Shōguns.

On entering the great south gate, we find ourselves in a large open space, the centre of which is occupied by a square colonnade, open on the inner side. On the r. is a chapel called *Taishi-dō*, dedicated

to Shōtoku Taishi. It is a building of unpainted wood, roofed with thick shingles. Opposite this is a chapel containing the *Indō no Kane*, or "Bell of Leading," which is rung in order that the Saint-Prince may conduct the dead into Paradise. Dolls, toys, and children's clothes are offered up before it. Further on is a building which contains a curious stone chamber, with water pouring into it from the mouth of a stone tortoise. The names of those recently dead are written on thin slips of bamboo, and held at the end of a long stick in the sacred stream, which also carries petitions to Shōtoku Taishi on behalf of the departed souls. Beyond, is a pond with live tortoises. It is partly covered over by a large new stone dancing stage, which also serves as a bridge to the *Rokuji-dō* temple opposite. Close by is another *Indō-no-kane*.

From the gallery at the top of the lofty five-storied pagoda, the whole city and surrounding country can be seen. The *Kondō*, or Golden Hall, is about 54 ft. by 48 ft., and the highly decorated shrine within is dedicated to Nyo-i-rin Kwanon. The image, which is copper gilt, is said to have been the first Buddhist image ever brought to Japan from Korea; but that honour is also claimed by the triple image at Zenkōji (see p. 207). Various treasures dating from the 7th and 8th centuries are preserved at Tennōji.

Returning by the same streets to the entrance of Kōzu-no-Miya, and going W., we soon find ourselves by the side of the *Dōtombori* canal, in a street consisting chiefly of theatres, variety shows, and restaurants. This part of Ōsaka is especially interesting at night. Turning to the r. at the Ebisu-bashi, we cross into the Shinsai-bashi-suji, about half-way down which, a little to the l., are the two temples of the Hongwanji sect of Buddhists. The first is the **Higashi**

Hongwanji, built about the year 1615. It contains some fine massive open-work carvings. The **Nishi Hongwanji** stands a few hundred yards further north in the same street. Its gateway is a beautiful example of the application of the chrysanthemum in tracery and open-work carving. On the main altar is a statue of Amida 3 ft. 6 in. high, with the abbot Shinran Shōnin on his l., in a richly carved and gilded shrine.

2.—NEIGHBOURHOOD OF ŌSAKA.

The principal places of interest in the immediate neighbourhood of Ōsaka are Sumiyoshi and Sakai, both reached by the Hankai Railway. Trains run from either end at intervals of 40 min. throughout the day.

HANKAI RAILWAY.

Distance from Ōsaka.	Names of Stations.	Remarks.
	ŌSAKA (Namba)	
2½m.	Tenga-jaya.	
3½	Sumiyoshi.....	Alight for temple.
6¼	SAKAI.	

The large embankment seen between Ōsaka and Tenga-jaya is that of the Nara Railway.

Tenga-jaya is so called because Hideyoshi, when lord of the Empire, had a villa there, which is still maintained for the sake of its historical associations. It stands in a small grove visible to the l. from the carriage windows. The name of this place is familiar to all Japanese theatre-goers, as the scene of a famous vendetta which is often represented on the boards. The entrance to the temple of Sumiyoshi is passed just before reaching the station of that name.

The Temple of Sumiyoshi, dedicated to the three gods of the sea who, according to the legend in the *Nihongi*, assisted the Empress Jingō in her expedition to Korea, is held in high veneration by the lower classes of Ōsaka, great crowds flocking to it on festival days (every *U-no-hi*, or "Day of the Hare"). Outside are innumerable stone lanterns presented as ex-votos. In the pond, over which passes a semi-circular bridge, live a number of tortoises with water-weed growing on their backs. These are popularly known as *mino-game*,—from *mino*, the grass-coat worn by peasants in rainy weather, and *kame*, a tortoise. The Yamato-gawa is crossed near its mouth before entering

Sakai (*Ims*, Bōkai-rō and several others on the sea-shore, with good view; Satsuma-ya in the town on the Kōya-san side), a large manufacturing centre. Its fine beach called Chinu-ga-ura, which is lined with tea-houses, attracts many visitors from Ōsaka during the summer months. The view thence includes Rokkō-zan to the r., Kōbe straight in front, the island of Awaji to the l., and still further l. the hills that separate the province of Izumi from Kishū. The lofty chimneys are those of brick kilns, and of coke and cotton factories. Sakai also produces a large amount of cutlery, *sake*, and cosmetic powder. But the most characteristic industry is the manufacture of excellent cotton rugs and carpets (*Sakai dantsū*). They are of two kinds,—*ori-dashi* (colours woven in), and *some-komi* (colours dyed). The former are much the handsomer and more durable. Hideous specimens are now made to foreign order.

Sakai takes its name from its position close to the boundary of the three provinces of Izumi, Settsu, and Kawachi, having been originally called *Sakai no Tsu*, that is, Boundary Harbour. Until the end of the 14th century, when a fortress was built here by Yamana Ujikiyo, it was a mere village. Konishi Settsu-no-kami, one of Hideyoshi's most distinguished officers and an early convert to Christian-

ity, was born in this town, where his forefathers for several generations had carried on the business of druggists. Another equally celebrated native of Sakai was Sen-no-Rikyū, a great favourite with Hideyoshi, and often regarded as the father of the tea-drinking ceremonial (*Cha-no-yu*). In the 16th century Sakai was one of the most flourishing of the Roman Catholic mission stations, and is frequently mentioned by the Jesuits and other early writers. Will Adams thus describes it: "Right over against *Ozuca*, on the other side of the river, lyeth another great Towne called *Sacey*, but not so bigge as *Ozuca*, yet is it a town of great trade for all the flands thereabout."

The well-kept temple of *Myōkokuji*, belonging to the Nichiren sect of Buddhists, has a three-storied pagoda with elaborate carvings by Hidari Jingorō. The sanctum in the main building is handsome. In the grounds are some far-famed specimens of the *sotetsu* (*Cycas revoluta*), often erroneously called the sago-palm.

They were planted here by Miyoshi Jikyū about the middle of the 16th century. Ieyasu carried the best away to his own residence in 1582, but finding that it refused to flourish there, restored it to its home. It is popularly believed that this plant, the name of which means "revival by iron," is much benefited by that metal, and accordingly iron coins and myriads of broken needles will here be noticed round the roots. The needles are thrown there by the women of the country side, for the purpose of giving the fittest sepulture to the most precious instruments of feminine toil.

In the front court of this temple are buried eleven warriors of the Tosa clan, who were condemned to disembowel themselves for having shot down the same number of unarmed French sailors in the spring of 1868. It must be remembered that this form of capital punishment, barbarous as it may seem to Europeans, was at that time recognised as a privilege of the *samurai* class, and preferred by them to simple decapitation.

On the S.E. of the town is the *Tumulus (misasagi) of Nintoku Tennō*, a double mound. The northern summit is 84 ft., the southern 100 ft. high, while the circuit of the base measures 1,526 yds. It is surrounded by a double moat, and in the immediate neighbourhood are nine smaller tumuli.



ROUTE 39.

KYŌTO AND NEIGHBOURHOOD.

ENVIRONS: IWASHIMIZU, ATAGO-YAMA, RAPIDS OF THE KATSURAGAWA, UJI.

Kyōto, also called **Saikyō**, is easily accessible from Kōbe by local passport (see p. 287). The whole surrounding district is often spoken of as *Kamigata*.

Hotels.—*Kyōto Hotel, also called Tokiwa, in Kawara-machi; *Yaami, fine view; Nakamura-ya, also called Niken-jaya.

Japanese Inns.—Ikeshō, Kashiwa-tei, in Kiyamachi.

Japanese Restaurants.—Takemura, Hachishin.

Theatres and other places of amusement, in Shin Kyōgoku; two theatres in Shijō Kawa-Higashi.

Telegraph and Post Office, in Sanjō-dōri Higashi-no-Tōin.

Kyōto is noted for its pottery and porcelain, its embroideries, cut velvets, and brocades, its bronzes, and its *cloisonnés*. The following shops may be recommended:—

Pottery and Porcelain.—Kinkōzan, at Awata, where manufacture on a large scale for export is carried on; Nishida, at Gojō-zaka. There are many other manufacturers and dealers in Kiyomizu and at Gojō-zaka, but they work mostly on a small scale.

Embroidery, Velvets, and Mercery.—Takashima-ya, Orimono-Gwaisha, Nishimura, Daimaru, Tanaka Rishichi, and Ōno (in Karasu-maru Shichijō).

Bronze, Cloisonné, and other Metal-Work.—Shōjōdō (Jōmi), in Teramachi Shijō-sagaru; Kanaya Gorōsa; Namikawa at Shirakawabashi (*cloisonné* only).

Curios (especially bronze, *cloisonné*, and porcelain).—Bōeki-Gwaisha, Kyūkyōdō, Takada, and Hayashi, at Furumon-zen; Ikeda, at Shimmon-zen. The street called

Manjūji-dōri is almost entirely tenanted by curio-dealers of the more old-fashioned sort.

Lacquer.—Nishimura, in Teramachi.

Bamboo-Work.—Wada, in Kiyamachi.

Fans and Toys.—Nishida, at Higashi-no-Tōin Shichi-jō; Misaki, in Shichi-jō-dōri Yanagi-no-Baba.

Religious Services.—Presbyterian, every Sunday morning in the library of the Dōshisha; Roman Catholic Church, at the back of the Kyōto Hotel.

The Mikado's Palaces (*Gosho* and *Nijō no Rikyū*), together with the Imperial villas (*Katsura no Rikyū* and *Shugaku-in*), are not open to the public, permits being obtainable only by visitors of special distinction. Kyōto's other greatest buildings are the San-jū-san-gen-dō, Nishi Hongwanji, Kiyomizu, Gion, and Chion-in temples, in addition to which at least one of the celebrated landscape gardens—say Kinkakuji or Ginkakuji—should be visited, as they are among the most characteristic products of Japanese estheticism. The best general view of Kyōto is usually considered to be obtained from a hill called *Shōgun-zuka*, close to Maruyama on the E. side of the city, 1½ hr. excursion from the Kyōto Hotel, but has been somewhat spoilt of late years by the growth of trees. Fairly good views of the city and neighbourhood may be gained with less trouble from the Shintō memorial to dead warriors (*Shōkon-hi*) just above Kōdaiji, and from the Yasaka Pagoda. Kiyomizu-dera, and the Yoshimizu tea-house close to the Yaami Hotel, also command charming views.

No one visiting Kyōto at the proper season should fail to see the *Miyako-odori*, a fascinating kind of ballet given every evening from 5 to 10 o'clock at *Hanami-kōji*, near the Gion-za Theatre, entrance 20 sen, first class. The performances generally begin in early April, and

last twenty nights. Very characteristic, too, is the manner in which the citizens take the air on summer evenings in that part of the bed of the Kamogawa which is crossed by the Shijō Bridge. Little tables are placed in the dry spaces, to which miniature bamboo bridges lead from either bank; and there the people sit eating and drinking, and fanning themselves, and listening to the music of singing girls. This is known as *Shijō-gawara no Suzumi*. The various religious festivals (*matsuri*) at Kyōto are particularly curious and interesting, more especially the *Gion Matsuri* on the 15th June, and the *Inari Matsuri* on the 9th April. Furthermore, no one having money in his purse should fail to visit the shops, which are perhaps the most attractive in Japan.

Though a superficial acquaintance with Kyōto may be gained in a couple of days, at least a week is necessary to form an adequate idea of its manifold beauties. Owing to the gradual shrinking of the city in modern times, many of the best sights are some distance away in the country, and much time is spent in going from one to another. The following is offered as a sketch of the order in which the various sights of Kyōto may best be visited. Careful sightseers will scarcely be able to see all that we have crowded into one day for the guidance of such as are pressed for time; but they can resume next day at the point where they left off, as the order follows regularly round the points of the compass, beginning with the north-central portion of the city:—

1st Day.—The Mikado's Palace, —even a passing glance at the exterior is better than nothing—Kitano Tenjin, Hirano Jinja, Daitokuji, the Shintō shrine of Ota Nobunaga, Kinkakuji, Tōji-in, Omuro Goshō (if rebuilt and open to the public, which is doubtful, as it now ranks

among the Imperial Palaces), Uzu-masa, Seiryūji, Arashi-yama.

2nd Day.—The Nijō Palace (the exterior in any case), Nishi Hongwanji, Higashi Hongwanji, Tōji, the Inari temple at Fushimi, Tōfukuji, San-jū-san-gen-dō, Daibutsu.

3rd Day.—Kenninji, Nishi Ōtani, Kiyomizu-dera, the Yasaka Pagoda, Kōdaiji, Shōgun-zuka, Maruyama, Higashi Ōtani, Gion, Chion-in.

4th Day.—Nanzenji, Eikwandō, Kurodani, Shinnyodō, the temple of Yoshida, Ginkakuji, Shimo-Gamo, Kami-Gamo.

5th Day.—Iwashimizu.

6th Day.—Atago-yama.

7th Day.—The Rapids of the Katsura-gawa.

8th Day.—Uji.

9th Day.—Hiei-zan.

History and Topography.—From the earliest ages, the seat of the Mikado's rule was generally in the province of Yamato; but owing to the ancient custom of not continuing to inhabit the house of a deceased parent, the actual site was usually changed at the commencement of each reign. At the beginning of the 8th century the capital was established at Nara, where it remained until A.D. 784, when the reigning sovereign Kwammu moved to Nagaoka, a spot at the foot of the hills about half-way between Yamazaki and Arashi-yama in the province of Yamashiro. In 793, he selected a fresh site at the village of Uda in the same province, and transferred his Court thither towards the end of the following year. In order to conciliate fortune, he is said to have bestowed on his new capital the name of Heian-jō, or the City of Peace; but this never came into use as the common designation of the city, which was spoken of as Miyako or Kyōto, the former being the Japanese, the latter the Chinese word for "capital city." When first laid out, the site measured nearly 3 m. from E. to W., and about $3\frac{1}{2}$ m. from N. to S. The Palace, which occupied about one-fifteenth of the area, was situated in the centre of the N. side, and a fine street 280 ft. wide led from the great gate down to the S. gate of the city. Nine wide streets, called Ichi-jō, Ni-jō, San-jō, and so on up to Ku-jō, intersected the city from E. to W., the widest of these measuring 170 ft., the narrowest somewhat less than half. Similar streets crossing them at right angles ran from N. to S., and between them at equal distances were lanes each 40 ft. in width. A double ditch, backed by a low wall with a gate at the end of each principal street, surrounded the whole of this huge square.

In 1177 the Palace was destroyed by fire, and three years later the seat of government was removed by the all-powerful minister Kiyomori to Fukuwara, the modern town of Hyōgo. The Court, however, soon returned to Kyōto, where it remained stationary until 1868. Both the city and the Palace have repeatedly fallen a prey to the flames, and as often been rebuilt, as far as possible in the original style. The present Palace was erected after the great fire of 1854. Since the foundation of Yedo in 1590, Kyōto has gradually declined in size and importance. Its population is only half of what it is estimated to have held during the middle ages; and from Shichi-jō-dōri southwards, what once formed busy thoroughfares is now laid out in market gardens.

Kyōto stands on the Kamogawa, which, for the greater part of the year, is a mere rivulet meandering over a wide pebbly bed. On the l. bank of the river are the suburbs of Awata and Kiyomizu. The town of Fushimi to the S. may also be accounted a suburb. The chief modern addition to the topography of Kyōto, besides the line of railway, is the Lake Biwa Canal which connects the neighbouring large lake with the Kamogawa, as described in Route 40.

The nomenclature of the Kyōto streets, apparently complicated, is in reality quite simple, being founded on a reference to the points of the compass and to the contour of the land, which is slightly higher on the N. than on the S. Thus the expression *Shijō-dōri Teramachi Higashi iru* signifies that portion of the Shijō or Fourth Thoroughfare which lies a little to the E. of the East and West intersection of that thoroughfare by Teramachi. *Teramachi-dōri Shijō sagaru* signifies the portion of the North and South Thoroughfare called Teramachi lying a little to the South of the intersection of that thoroughfare by Shijō-dōri, the term *sagaru*, to "descend," being naturally applied to the South, as *agaru*, "to ascend," is to the North. The lanes mentioned higher up are called *Kōji*, whence such addresses as *Teramachi-dōri Ane-ga-Kōji*, which means, "Ane Lane off the Teramachi Thoroughfare."

Some curious artificial scars or clearings are observed on carefully scanning the pine-clad hills near the city. In these clearings bonfires are lighted every 18th August, at the close of the *Bon* festival (Feast of Lanterns). The most conspicuous of these marks is what is called the *Dai Monji*, or "Chinese character for Great," which is written thus,

大. It is situated to the N.E. of the city. To the N.W. is the *Hidari Dai Monji*, or "Character for Great reversed," thus 大, the difference between the two, though slight to European eyes, being instantly perceptible to any Japanese. There are several more of these marks, which the guide will point out.

The Mikado's Palace (*Gosho*).

This large mass of buildings covers an area of nearly 26 acres. It is confined within a roofed wall of earth and plaster, commonly called the *Mi Tswiji*, and has six gates. The open space between the wall and the Palace was formerly covered with lesser buildings, in which the *Kuge*, or Court Nobles, resided. It is now cleared and open to the public, and in the S.E. corner of it is a Bazaar (*Hakubutsu-kwan*) open every year in spring.

Visitors are now admitted into the Palace through the *Mi Daidokoro Gomon*, or Gate of the August Kitchen, and are first shown into an ante-chamber where they sign their names in the Palace book. From there they are led into the *Seiryōden*, or Pure and Cool Hall.

It is so-called from a small brook which runs under the steps. The foreign visitor to these Japanese palaces will probably think the term "cool"—not to say chilly and draughty—most appropriate. Exquisite as is the art displayed, no attempt was ever made towards heating or towards anything which Europeans would deem comfort.

The *Seiryōden* faces E., and measures 63 ft. by 46½ ft. Originally this suite of apartments was the ordinary residence of the sovereign; but in later times it was used only on the occasion of levées and important Shintō festivals, such as the worship of the Four Quarters on the morning of New Year's day. In one corner the floor is made of cement, on which earth was strewn every morning, so that the Mikado might worship his ancestors on the earth without descending to the ground. The papered slides are covered with extremely formal paintings by Tosa Mitsukiyo. Observe the Mikado's throne, a sort of catafalque with delicate silk curtains of white, red, and black, the actual seat being a fine mat. The wood of this, as of all the buildings, is chamæcyparis (*hinoki*),—the same species as is used for the construction of Shintō temples. The crest

everywhere displayed is the sixteen-petalled chrysanthemum. The roofing is of the kind termed *hiwada-buki*—a sort of thick shingling—tiles appearing only on the very ridge. The empty sanded courts, the white plaster, and the red pillars of the walls give to the Palace a peculiar aspect of solemnity, which is almost oppressive. Everything, even down to minutiae, had its name and function, and was never changed. For instance, the two clumps of bamboo in front of the *Seiryōden* have each a name handed down from hoary antiquity, one being the *Kan-chiku*, the other the *Go-chiku*, appellations derived from *Kan* and *Go*, two kingdoms in ancient China.

From the *Seiryōden* the visitor is conducted to the *Shishinden*, which faces S. and measures 120 ft. by 63½ ft.

The name *Shi-shin-den* is explained as follows: *shi* is "purple," the true colour of the sky or heavens; *shin* denotes that which is "mysterious" and hidden from the vulgar gaze; *den* means "hall." This building was used for the enthronement of the Mikado, for the New Year's audience, and other important ceremonies.

The large paintings in the panels of this hall represent Chinese sages. The originals were executed in A.D. 888 by the famous Kose-no-Kanaoka; but they were destroyed long ago, and the present pictures are merely copies of copies. The throne (*Mi Chōdai*), though quite modern, is interesting. The stools on either side of it are intended for the Imperial insignia,—the sword and the jewel. The silken curtains are renewed every spring and autumn. Observe that the Mikado sat on a chair in this instance, as did all those here admitted to an audience. A flight of eighteen steps leads down into the court corresponding in number to the original series of grades into which the officers of government were divided. Those who were not entitled to stand on the lowest step were called *Ji-ge*, or "down on the earth," to distinguish them from the *Ten-jō-bito*, or "per-

sons who ascend into the hall." On the l. is a cherry-tree called *Sakon no Sakura*. When the Emperor Kwammu first built the palace, he planted a plum-tree here; but it withered away, and the Emperor Nimmyō (A.D. 834 to 850) replaced it by a cherry-tree. The present one was transplanted hither thirty-four years ago. On the r. side is the *Ukon no Tachibana*, a wild orange-tree, also a relic of ancient custom.

Sakon and *Ukon* were the names of ancient ranks, and the application of them to these trees may be compared to the knighting of the Sirloin of Beef by Charles II.

A corridor leads from the *Shishinden* to the *O Gakumonjo*, or Imperial study, where the Mikado's tutors delivered lectures, and where courts were held for the cultivation of poetry and music. The decoration of the sliding screens in this suite calls for special remark. Most of the rooms, as will be noticed by those acquainted with the Japanese language, take their names from the subjects delineated in them. The wild geese in the *Gan no Ma* are by Renzan (Gantoku), d. 1859; the screens of the *Yamabuki no Ma* are by Maruyama Ōryū; the chrysanthemums in the *Kiku no Ma*, by Okamoto Sukehiko. The three rooms which form the audience chamber, called respectively *Gedan*, *Chūdan*, and *Jōdan*, are decorated with Chinese scenes. The wooden doors in the corridor are by Shōmura Ryūshō, Yoshida Kōkin, Hara Nankei, and Murakami Seijū.

North of the Imperial study, in a building measuring 57 ft. by 33 ft., and facing S. towards a small separate court, is a suite of rooms called the *On Mi Ma* (August Three Rooms). Private audiences were granted here, and here the *Nō* (a kind of lyric drama) was witnessed at a distance by the Mikado seated on the upper floor. The *Nō* stage is under a separate roof, and cut off from the suite by a high paling, which was removed when a per-

formance took place. The decorations of the rooms are in the Tosa style.

The last suite of apartments to which visitors are now generally admitted is the *Tsune Goten*, or Usual Residence of the Mikados, consisting of eleven rooms, which, from the 13th century onward, formed the retreat in which generations of Mikados lived and died. The centre room of the suite facing E. was His Majesty's ordinary sitting-room, the four on the N. being occupied by his female attendants. At the W. end of this suite was the *Mōshi no kuchū*, literally "Opening for Speech," where men who had business with His Majesty stated their errand to the women, who then transmitted it to the Mikado. The Imperial bedroom was behind the sitting-room, and entirely surrounded by the other apartments, so that no one could get near His Majesty without the knowledge of his immediate attendants. Beyond the *Tsune Goten* lie the *Nōryōden*, or Palace for Enjoying the Cool Air, which was reserved for the Mikado's private pleasures, and the *Kita Goten*, or Northern Palace, containing the apartments of the Heir Apparent. There were formerly also palaces for the Empress, Empress Dowager, and Princesses, besides various other buildings now destroyed or removed. For instance, the *Kashiko-dokoro*, or Fearful Place, in which was preserved the sacred mirror of the Sun-Goddess, has been transferred bodily to Jimmu Tenno's mausoleum in the province of Yamato.

The large brick building noticeable on the hill r. on quitting the Palace, with three others north of it, belong to the *Dōshisha*, a Christian University founded in 1875 under the auspices of the American Board Mission. Connected with the same institution are a Girls' School, a Training School for Nurses, and a Hospital.

Kitano Tenjin, commonly called

Tenjin Sama, is a temple dedicated to the deity of that name. Entering through the great stone *torii* on the S., we find tea-houses, and stone lanterns presented by votaries of the god. A small two-storied gate-house, gaudily decorated in colours, forms the entrance to the temple enclosure. It is called the *San-kō no Mon*, or Gate of the Three Luminaries, i.e. the Sun, Moon, and Stars, from representations of those heavenly bodies which can only be distinguished with much difficulty among the carvings on the beams of the gateway. The oratory, built by Hideyori in 1607, forms the N. side of a square, the other three sides being colonnades, with the Gate of the Sun, Moon, and Stars on the S. Its dimensions are 58 ft. by 24 ft. The cornice is decorated with colour in the style prevalent at that period. The chapel behind, 38½ ft. by 32½ ft., is separated from the oratory by a chamber paved with stone, having its roof at right angles to the roofs of the oratory and chapel. Behind is the *Jinushi no Yashiro*, or Temple of the Lord of the Soil, said to have been founded in A.D. 836, together with numerous other small shrines. The treasury is built of wooden beams, the section of each beam being a right-angled triangle with the right angle outside, a form of construction much followed in this portion of Japan. East of the colonnade are the *kagura* stage and the building in which the god's car (*mikoshi*) is kept. The temple was founded by adherents of the Ryōbu Shintō sect, and is still an excellent specimen of the mixed style which they affected. The numberless stone lanterns, the stone and metal bulls, the ex-voto shed with its grotesque pictures, the elaborately carved and painted gateways, the swaying lanterns,—all testify to a form of worship of the baser popular sort. One of the queerest features of the main building is a set of framed pictures of the Thirty-Six Geniuses of Poetry,

made of woven stuffs, which have been presented by the manufacturers, and thus serve as an advertisement.

Pictures of the Thirty-Six Geniuses of Poetry are among the usual adornments of Shintō temples (see p. 105).

Hirano Jinja. This temple deserves passing notice as a good example of a place of worship rebuilt according to the architectural canons of Pure Shintō. The oratory is an open shed hung with pictures representing the Thirty-Six Geniuses. Beyond it are five chapels—two pairs connected by a watch-room, and one detached. They are dedicated to minor Shintō deities. The annual festival is held on the 2nd May. The cherry-trees in the grounds are much visited during the season of blossom, especially at night. They are of many varieties, and each tree has some fanciful, poetical name.

Daitokuji.

Daitokuji, belonging to the Zen sect of Buddhists, was founded by Daitō Kokushi, an abbot of the early part of the 14th century, to whom, as to so many others, a miraculous birth and precocious wisdom are ascribed. The manner of his conception is said to have been that his mother dreamt one night that a wild-goose came flying towards her with an open blossom in its beak, and that soon afterwards she found herself to be with child.

This once magnificent temple still merits a visit on account of its stately proportions. One of its gates—the *Higurashi no Mon*, so called because a whole day might be spent in examining its carvings—should be specially noted; also the fine gilt image of Shaka in the *Garandō*. Daitokuji is celebrated for the treasures stored away in its godowns. No temple in Japan, so it is averred, possesses an equally large number of valuable *kakemonos*. Though most of the best pieces are thus hidden from view, the Apartments richly deserve the careful scrutiny of all persons interested in Japanese pictorial art. The entire set of sliding doors (*fusuma*) dividing

room from room was painted by Kano Tan-yū, from whose brush also are folding screens representing scenery in China, the four seasons, children at play, etc. A pair of screens with splendidly coloured peacocks is by Ōkyo; others by Kano Tanshin depict popular occupations and trades. The sepia drawing by Tan-yū of a man exhibiting a dancing monkey, which occupies one wall of the innermost room, is particularly famous. An interesting old portrait bust in wood represents Ota Nobunaga.

The Shintō shrine of **Ota Nobunaga**, on the slope of Funaokayama, is prettily situated near Daitokuji. The summit of the hill, which can be reached in a couple of minutes, commands a beautiful panorama of the city and surrounding country.

This temple was built in 1880 by private admirers of the hero, who is now worshipped as a Shintō god.

Kinkakuji, more properly *Rokuonji*, a monastery of the Zen sect, takes its popular name from the *kin-kaku*, or "golden pavilion," in the grounds attached to it.

In 1397, Ashikaga Yoshimitsu, who had three years previously resigned the title of Shōgun to his youthful son Yoshimochi, obtained this place from its former owner, and after extending the grounds, built himself a palace to serve nominally as a retreat from the world. Here he shaved his head, and assumed the garb of a Buddhist monk, while still continuing in reality to direct the affairs of state.

The garden is artistically laid out. In the middle is a lake with pine-clad shores and pine-clad islets, whose quiet charm none would expect to find so near to a large metropolis. The lake is stocked with carp, which, when visitors appear there, crowd together at the stage below the Pavilion, in expectation of being fed. All the palace buildings have disappeared. The Pavilion alone remains, much dimmed by age. It stands on the water's edge, facing S., and is a

three-storied building, 33 ft. by 24 ft. In the lower room are a seated effigy of Yoshimitsu in priestly garb with shaven pate, and gilt statuettes of Amida, Kwannon, and Seishi, by the carver Unkei. In the second storey is a small Kwannon in an imitation rock-work cave, with the Shi-Tennō. The paintings on the ceiling by Kano Masanobu are now scarcely recognisable. The third storey was completely gilt, the gold being laid on thickly over varnish composed of hone powder and lacquer upon hempen cloth. The ceiling, walls, and floor were thus treated; and even the frames of the sliding screens, the railing of the balcony, and the small projecting rafters which form the roof of the balcony, were, as a careful examination will show, covered with the precious metal. Nearly all the gold has disappeared, but the original wood-work is complete, with the exception of a few decayed boards that have had to be replaced. The effect, now so dingy, must have been dazzlingly beautiful. On the top of the roof stands a bronze phoenix 3 ft. high, also formerly gilt.

The large hill seen to the r. from the third storey of the Pavilion is *Kinukasa-yama*.

This name means Silk Hat Mountain, and was given in allusion to the incident of the ex-Mikado Uda having ordered it to be spread with white silk one hot day in July, in order that his eyes at least might enjoy a cool, wintry sensation.

The guide will probably offer to lead the traveller round the grounds at the back of the Pavilion, where Yoshimitsu's footsteps and doings are tracked with minute care,—the place where His Highness drank tea, the place whence the water for his tea came, the place where he washed his hands, etc.; but these can have little interest for any but a Japanese. The *Apartments*, on the other hand, deserve careful inspection, on account of the sliding screens which they contain by Kano Tan-yū and Jakuchū, of the folding

screens by Korin and Sōami, of the numerous *kakemonos* by Shūbun, Eishin, Ōkyo, Kōrin, Sesson, and other celebrated artists, notably two by Chō Densu representing the three religious teachers Confucius, Chwang Tzū, and Buddha, besides various relics and autographs of the Ashikaga Shōguns and other illustrious personages. The priest who shows all these treasures sometimes ends up by treating the visitor to tea in the *cha-no-yu* style.

Tōji-in, founded in the 14th century, by Ashikaga Takauji will interest the historical student as containing effigies of nearly all the Shōguns of the Ashikaga dynasty, beginning with Takauji in the centre chamber, a lacquered wooden seated figure in the court-robe called *kari-ginu*, with the courtier's wand (*shaku*) in the r. hand, and wearing a tall black court cap (*taka-eboshi*). Opposite to him is Ieyasu (of the Tokugawa dynasty). In the next room are, beginning at the l., *(2) Yoshinori, (4) Yoshimochi, (6) Yoshinori II., (8) Yoshimasa, (10) Yoshiteru, and (12) Yoshizumi. The other room contains the effigies of (3) Yoshimitsu, (7) Yoshikatsu, who died at the age of ten, (9) Yoshinao, (11) Yoshitane, (13) Yoshiharu, a degenerate-looking, dwarfish man, and (15) Yoshiaki fat and sensual in appearance. Most, if not all, may be accepted as contemporary portraits of the men they represent. Observe that in their time (14th, 15th, and 16th centuries), the Japanese fashion was to wear a moustache and small pointed beard. The Apartments of this monastery also contain various *kakemonos* by Kano Tan-yū and other famous artists. The sliding screens in sepia are all by Kano Sanraku. Those round one of the rooms depict the acts of devotion of the Four-and-Twenty Paragons of Filial Piety.

* The numbers in brackets refer to the order of each in the dynasty to which they all belonged.

During the period of ferment which preceded the restoration of the Mikado's authority, it was fashionable among the opponents of the feudal *régime* to load the memory of the Ashikaga Shōguns with insults that could not safely be offered in a direct manner to those of the reigning Tokugawa line; and one morning in April, 1863, the people of Kyōto woke to find the heads of the effigies of Takanji, Yoshinori, and Yoshimitsu pilloried in the dry bed of the Kamogawa at the spot where it was then usual to expose the heads of the worst criminals. Several of the men concerned in this affair were thrown into prison, whence they were transferred to the custody of certain Daimyōs, and not released for some years afterwards.

Myōshinji is a large temple of the Zen sect, founded by Kwanzan Kokushi, an abbot of the 14th century.

Omuro Goshō, also called **Ninna-ji**, is a monastery founded towards the end of his life by the Mikado Kōkō.

In A.D. 899 the ex-Mikado Uda chose it as his place of retirement, and occupied the palace built for him here from 901 until his death in 931. In 890 a decree was issued constituting **Ninna-ji** a residence for "descendants of the Mikado," or *Monzeki*, as they are called, a term applied extensively in later years to monasteries founded to provide homes for various members of the Imperial family, and also conferred as a title of distinction upon abbots of other than Imperial blood. The Mikado Shūjaku entered the priesthood in 952, and took up his residence here, but no other ex-sovereign ever occupied it. Up to 1868 there had been thirty-three successive priest-princes, the last of whom was the present Prince Higashi Fushimi.

Omuro Goshō was burnt down in 1887, and though now counting among the Imperial summer palaces, has only been partially restored. The grounds, which are spacious, show to best advantage during the season of the cherry-blossoms. There is a fine five-storied pagoda, which, with a few other of the lesser buildings, escaped the fire.

Half a *ri* beyond **Omuro Goshō** lies **Takao**, celebrated for its *Momiji-yama*, or "Maple Mountain," on one side of a romantic glen. There is a tea-house on the top with a delightful prospect, offering an excellent spot for a picnic, especially in

November, when the leaves turn crimson.

Uzumasa, more properly called **Kōryūji**, stands far out of the city at the end of the Nijō street.

This very ancient Buddhist temple is said to have been founded in A.D. 604 by Shōtoku Taishi, who consecrated it to certain Buddhists gods whose images had been brought from Korea. The principal edifice, called the Kōdō, was however not erected till 836, and this having been burnt down about 1150, the present structure was built out of timber saved from the flames. The other buildings are of much later date—17th and 18th centuries.

This temple will have special attraction for the student of Japanese statuary, which can nowhere, except at Nara, be studied in such a multitude of very early specimens.* Most of them are about life-size or else half life-size. The most interesting of these wooden statues is one of Shōtoku Taishi at the age of thirty-three, said to have been carved by himself. It is clad in a silken robe of imperial yellow, presented by the Mikado at his accession, in accordance with ancient custom. In its r. hand the image holds the courtier's wand, in its l. a censer. Besides the yellow robe, it wears wide trowsers of white silk damask and a black court hat. The features have a perfectly natural expression, but the paint on the face has become discoloured by time. In the temporary *Hondō* are the Buddhist images from Korea. The most important of these is a gilt wooden figure of Nio-i-rin Kwannon, about 3 ft. high, seated upon a stool, the r. foot lifted and laid on the l. knee, the l. hand resting on the r. foot. The face is supported on two long fingers of the r. hand. Drapery formal. The hair is drawn back from the forehead, and tied in a knob at the top.

* He will of course remember that many of these, though called Japanese, are either Korean or else carved under the instruction of Korean teachers. See the very interesting opening pages of Anderson's *Catalogue of Japanese and Chinese Paintings in the British Museum*.

The features are quite natural, and wear a pensive expression. The hands are beautifully modelled, the arms rather thin, though showing a good idea of form; but the feet have been restored in a clumsy manner. The gold has been nearly all rubbed off. Round the shrine are the "Twelve Divine Generals" (*Jū-ni-ten*), who so frequently accompany the god Yakushi, of which latter there is an image dating from the 9th century. A curious feature is a box about 1½ ft. square, containing no less than 1,000 microscopic images of Jizō (*Sen-tai Jizō*).

Saga no Shaka-dō, more properly called *Seiryūji*, is a large temple of the Jōdo sect of Buddhists, to which lads and girls thirteen years old make a pilgrimage on the 13th day of the 3rd moon in order to obtain wisdom—a pilgrimage which accordingly goes by the name of the *Jū-san Mari*. The present building is about two centuries old. Behind the altar is a magnificent gilt shrine of Shaka, with painted carvings presented by the mother of Iemitsu, third Shōgun of the Tokugawa dynasty. On the doors being opened, a curtain is drawn up, which discloses another set of doors, gilded and painted, and then a second curtain splendidly embroidered. R. and l. are seated images of Monju and Fugen.

The image of Shaka is said to be Indian, and to have been executed from life by the sculptor Bishukatsuma (*Vishvakarma*); but it has more the appearance of a Chinese work. Chōnen, a monk of Tōdai-ji at Nara, is said to have brought it over in the year 987. According to the legend, it was carved when Shaka Muni was absent in the heaven called Tosotsu-Ten (*Tushita*), preaching to his mother, during which time his disciples mourned over his absence. King Uten (*Udayana*) gave red sandal-wood from his stores, and the saint's portrait having been drawn from memory by Mokuren (*Māudgalyāna*), the sculptor went to work and speedily completed the statue, which was placed in the monastery of Gion Shōja (the *Jétavana Vihāra*). On the return of Shaka after an absence of ninety days, the image descended the steps to meet him, and they entered the monastery together.

Arashi-yama is a picturesque gorge of the River Katsura, here called the Ōigawa, and higher up the Hōzugawa. The hills are everywhere covered with pine-trees. There are also plantations of cherry-trees, brought from Yoshino in the 13th century by the Emperor Kameyama, and of maple-trees which add greatly to the natural beauty of the spot in spring and autumn. The place boasts some good tea-houses, especially the Nakamura-ya and Hototogisu. The rafts seen on the river bring down timber from the province of Tamba. Hard by, in the vill. of Saga, is *Tenryūji*, formerly a vast congeries of temples and priests' dwellings, of which, however, a fire that took place during the civil war of 1864 has left but few remnants standing.

The Nijō Palace (*Nijō no Rikyū*).

This site originally held a mansion erected by Nobunaga in A.D. 1569 for Yoshiaki, the last of the Ashikaga dynasty of Shōguns. The present edifice dates from 1601, when Ieyasu built it to serve as a *pietà-terre* on the occasion of his visits to Kyōto. During his time and that of his successors, the Tokugawa Shōguns, it was known as *Nijō no Shiro*, or the Nijō Castle. On the 6th April, 1868, the present Mikado, just re-invested with his full ancestral rights by the revolution then in progress, here met the Council of State, and in their presence swore to grant a deliberative assembly and to decide all measures by public opinion. After this, the Castle was for some time used as the office of the Kyōto Prefecture, but was taken over in 1883 as one of the Imperial summer palaces. Though as many as possible of the wall paintings, being on paper, were rolled up and put away during the occupation of the palace by the prefecture, much harm was done to painted doors and to precious metal-work by the almost incredible vandalism and neglect which ran riot at that period all over Japan, when to deface antique works of art was considered a sign of civilisation and "progress." The restoration of the Nijō Palace to something like its former splendour dates from 1885-6, at which time the Imperial crest of the sixteen-petalled chrysanthemum was substituted in most places for that of the Tokugawa Shōguns.

This palace, a dream of golden beauty within, is externally a good example of the Japanese fortress,

with its turrets at the corners and its wall of cyclopean masonry. It is only, however, a fraction of its former self. The present building is what was called the *Ni no maru*, or Second Keep, the *Hommaru*, or Chief Keep, having been destroyed by fire about a century ago. Alighting at a fine gate called *Karamon* or *Yotsu-ashi-mon*, decorated with exquisite metal-work and gilt carvings, the visitor is admitted through a side-door into a court planted with pine-trees. Opposite stands a second gate, called *Ō Kuruma-yose*, gorgeous with gold and colours and curious carvings of peonies and phoenixes, the work of Hidari Jingorō, brought from Hideyoshi's famous palace at Fushimi. Turning to the r., the visitor is then admitted to the Palace proper, where, having signed his name in the book, he is shown over the various suites of rooms, the chief character of which is spaciousness, while the profuse employment of gold as the ground of the mural decorations, and the unusual size and boldness of the paintings on that gold ground give to the whole an aspect of grandeur, power, and richness rarely seen in a country whose art, generally speaking, restricts itself to the small and the delicate. All the wood used in the construction is *hinoki* or *keyaki*; that of the doors is cryptomeria. The rooms are named according to the objects painted on the sliding screens round their walls. Some have willow-trees, some palm-trees and tigers, some immense eagles hovering over pine-trees life-size; others have fans, large baskets of flowers, etc., all by artists of the Kano school. The coffered ceilings, too, where not injured, are very handsome. The floors, formerly covered with soft mats of a specially rich thickness, are now reduced to the bare boards—a strange discord in the magnificent golden symphony. Their removal is said to have been caused by the desire to imitate

European usage and lay carpets down, but this has never been done. The carvings in the *ramma* of some of the rooms are exquisitely minute. One pair, in particular, attributed to Hidari Jingorō, in the suite called *Ō-hiroma*, which represents peacocks, is a triumph of art. A peculiarity of some of these carved *ramma* is that, though appearing to be open-work and therefore identical on both sides, the two sides are in reality quite different from each other. Thus, where the obverse has peacocks, the reverse will have peonies. Most of the suites of apartments are connected by wooden doors having fine, bold paintings by unknown artists. One of these paintings is celebrated in the artistic world under the name of *Naonobu no nure-sagi* ("the wet heron by Naonobu"). It represents a heron perched on the gunwale of a boat. During the reign of prefectural vandalism, this precious work of art was used as a notice-board to paste notifications on! The *Sotetsu no Ma*, or "Palmetto Room," was entirely and irrecoverably defaced at the same time.

The most splendid apartment of all is the *Go Taimenjo*, or Hall of Audience, the last room in the suite called *Ō-hiroma*. It positively blazes and sparkles with gold; and the extraordinary size and boldness of the pine-trees painted all round it produce, in their simplicity, an impression which, when the place was the scene of the reception by a Shōgun of his prostrate vassals, the Daimyōs, must have been overwhelming. The metal fastenings are all gilt, and of exquisite workmanship. They represent chiefly phoenixes, conventional foliage, and the Tokugawa crest. Here, too, the mats have been replaced in the old style,—an evidence of good taste prompted, so it is said, by the remarks of foreign visitors. Notice the two levels in the apartment. The raised portion (*jōdan*) was for the Shōgun, the lower (*gedan*) for

ordinary mortals. The last apartment of the suite called *Kuro-join* is a smaller but equally gorgeous reception room—all gold, with double cherry-trees in full blossom. Observe the two beautiful shelves (*chigai-dana*), one of which shows some rude early examples of *cloisonné* work,—small medallions with the Shōgun's crest. The style of decoration of the *Shiro-join*, the innermost suite of all, differs from the rest, the *fusuma* being of dull gold painted in sepia with Chinese scenes by Kano Kōi. At the very end of the Palace is another great Audience Hall, called *Chokushi no Ma*, or Apartment of the Imperial Ambassadors. It is resplendent with gold and great trees—peach, maple, etc.—painted life-size, and has a beautiful coffered ceiling and gilt metal fastenings. The minor rooms passed just before reaching it, and decorated with wild-geese and herons, were intended for Daimyōs to transact business in.

Katsura no Rikyū (Katsura Summer Palace).

Formerly this retreat belonged to Princess Katsura, a member of the Imperial family. It has now been taken over as a summer palace or pleasure resort for the Mikado himself.

The building itself is a ramshackle place, not differing in style from any ordinary Japanese house. Only those will care to inspect it to whom every pencil-stroke of the artists of the Kano school, especially Kano Tan-yū, is precious. The walls are decorated by those artists, chiefly in sepia; but most of the paintings are in a very bad state of preservation. The square bamboo frame to the r. on entering is called *Tsuki-mi-dai*, that is, "the Moon-gazing Frame," from the circumstance that it was used by the inmates to sit out on and watch the moon rising over the pine-trees. The *Garden* is a perfectly representative example of the best style of Japanese landscape gardening, as practised by Kōbori Enshū and

the other aristocratic enthusiasts who, under the general name of *Cha-no-yu*, or "tea ceremonies," cultivated all the arts from which esthetic enjoyment can be derived. All the summer-houses in this garden are in the *Cha-no-yu* style—very plain and primitive, as its canons ordain. Then too there are pools, artificial streams, rustic bridges, large stepping-stones brought from the two extremities of the Empire, trees trained in artificial shapes, islets, moss-clad hillocks, stone lanterns. The lake is full of a water-plant called *kōhone* (marsh marigold), which generally bears only yellow flowers, but here has red ones as well.

Tōji.

A Buddhist temple was first erected on this site in the middle of the 8th century, but was converted in A.D. 794 into a place of entertainment for envoys from China and Korea. Two years later, it reverted to its original purpose, and being, in A.D. 823, bestowed by the reigning Mikado on Kōbō Daishi, became the head-quarters of the Shingon sect of Buddhists whose doctrines that great saint had recently introduced from China. The buildings, which dated from 796, were burnt down in 1468. The present structures date from about 1640. It was close to this temple that stood in ancient times the city gate called *Rashōmon*, the scene of a portion of the legend of the Ogre of Oeyama (see *Japanese Fairy Tale Series*). Another legend attaches to the pagoda. This edifice, it is said, after completion, began to lean to one side. Kōbō Daishi, nothing daunted, prayed that it might be restored to the vertical position, and forthwith the pagoda stood straight. A more rationalistic version of the story is that Kōbō Daishi corrected the tendency of the tower to lean to one side by digging a pond on the other; and a pond full of lotuses is shown to this day as a mute witness to the truth of the legend.

Tourists are advised to visit this temple on the 21st day of the month, when the festival of Kōbō Daishi is held. Otherwise the place is apt to look desolate, especially now that the disestablishment of Buddhism is causing all but a few of the most popular temples to fall into neglect and consequent decay. Most of the buildings are in a rude style, with mud floors, pillars and beams co-

loured red with oxide of iron, and white plaster walls. Several of the images are attributed to the chisel of Kōbō Daishi. The Reception Rooms of the monastery are unusually handsome, but special permission must be obtained in order to visit them. The great artistic attraction of the place is the exquisite lacquer behind the altar.

The Shintō Temple of Inari (*Inari no Yashiro*), on the road to Fushimi.

This very popular Shintō temple, the prototype of the thousands of Inari temples scattered all over the country, was founded in A.D. 711, when the Goddess of Rice is fabled to have first manifested herself on the hill behind. Kōbō Daishi is said to have met an old man in the vicinity of Tōji carrying a sheaf of rice on his back, whom he recognised as the deity of this temple, and adopted as the "Protector" of that monastery. Hence the name *Inari*, which signifies "Rice-man," and is written with two Chinese characters meaning "Rice-bearing." The first temple consisted of three small chapels on the three peaks of the hill behind, whence the worship of the goddess and her companion deities was removed to its present site in 1246. Inari is said to have assisted the famous smith Kokaji to forge one of his historical swords, and to have here cut the rock with it in order to try its blade—a legend which forms the subject-matter of one of the *Nō*, or Lyric Dramas. Hence this temple is regarded with special reverence by smiths and cutlers. The Inari deities annually visit the Shintō temple of Ise, leaving Kyōto on the 29th April and returning on the 20th May, the journey being performed in their sacred cars. The best time to visit Inari is either on the 15th April, when the annual festival is held, or on the days of the Horse and Serpent in each month, when devotees make the circuit of the mountain (*oyama suru*). Streams of pilgrims may be found circulating up and down all night long on the night between these two days.

The chief entrance is by the great red *torii* on the main road, then up a flight of steps, and through a large gate flanked by huge stone foxes to the *Haiden*, or oratory. Thence one comes to the chief chapel (*Honden*), passing l. the ex-voto shed and r. the *kagura* stage, and further on two stone foxes on pedestals, protected by cages to prevent them from being defiled by birds. The

pillars of the portal of the chief chapel are plain; but the rest of the walls and pillars are painted red or white. Curtains (*misu*) hang down in front, and before each of the six compartments is suspended a large metal mirror about 18 in. in diameter. Two gilt *koma-inu* and *ama-inu* guard the extremities of the verandah. They have bright blue manes, and on the legs, locks of hair tipped with bright green. Behind, to the r., is a white godown in which the sacred cars are usually kept. They are celebrated for the great value of their decorations in gold, silver, copper, and iron. The plain building to the extreme l. is the temple office (*Shamusho*).

A path to the l. leads up to a second level space where stand various insignificant shrines; then up another flight of steps to a shrine called *Kamino Yashiro*, and thence up to the small *Oku-no-in* through more than 400 small red wood *torii*, placed so close together as to form two nearly parallel colonnades, one ascending, the other descending. Beyond the *Oku-no-in*, begins l. what is termed the *Hora-meguri*, or "Circuit of the Mountain Hollows," on account of various fox-holes by the way. Rather than make the entire circuit, which is a good *ri* in length and will take at least 1 hr., visitors pressed for time will do well to strike off r. to a place where there is a little tea-house (*Sasayama-tei*) on the top of a minor hill commanding a good view. This point can be reached in $\frac{1}{2}$ hr. from the entrance to the temple grounds. On the way are passed large stone boulders with inscriptions, and walls round them, and numerous *torii* in front of each. At each of these "boulder shrines" is a large tea-shed. The top is called *Ichino-mine*, or more popularly *Suehirosan*. One descends another way, the view just below the summit being particularly fine towards the S., including Uji with its river, the

Kizugawa, Momoyama, Fushimi, Yawata, Yamazaki, and on the other side the swamp of Ogura, the Kamogawa, the Katsura-gawa, and the Yodogawa. On the way down are a shrine called *Chōja no Jinja*, a number of sacred boulders as before, and some fox-holes called *O Samba*, supposed to be the places in which the vixens give birth to their young. Just above the latter, 2 *chō* off the road, a fine view of the city is obtained. The path is good the whole way. The mountain is celebrated for producing the best mushrooms (*matsutake*) in Japan. The streets in the neighbourhood of the temple are crammed with little earthenware dolls and effigies called *Fushimi ningyō*.

[The town of **Fushimi**, situated immediately to the S. of Inari, offers no attractions, though often mentioned in history. Here, on *Momoyama*, stood Hideyoshi's great palace, one of the vanished grandeurs of Old Japan. The citizens of Kyōto still visit this spot in spring to admire the peach blossom. Here, too, was fought a bloody battle between the Imperialists and the Shogun's partisans in January, 1868.]

Tōfukuji, one of the chief monasteries of the Zen sect, was founded by Shōichi Kokushi in the 13th century. It is noted for the maple-trees lining both sides of a gully which is spanned by a bridge or gallery called *Tsū-ten-kyō*, that is, "the Bridge Communicating with Heaven." This gallery and a tower in the roof give to Tōfukuji an original and striking appearance. Of the formerly very extensive buildings, only a few now remain. The temple contains some good wooden images, and a number of wonderful *kakemonos* of the Five Hundred *Rakan* by the famous artist Chō Densu, who spent his long life here as a monk. But its greatest treasure is a huge *kakemono* by the

same artist of Shaka's Entry into Nirvāna (*Nehanzō*), 24 ft. by 48 ft. It is dated 1408, when the artist was 50 years old. This work of art is exposed to the public only on the 17th November. In the Apartments, which were rebuilt in 1889, are some screens by Tosa Mitsunobu, Kano Eitoku, and Kano Motonori, together with *kakemonos* by good artists.

Sen-yūji lies in a hollow surrounded by pine-clad hills. It is remarkable as having been for over six centuries (1244-1868) the burial-place of the Mikados; but as neither their tombs nor the various treasures of the temple are shown, there is little object in visiting it. The glimpse which can be caught of the mortuary shrine of Kōmei Tennō, father of the present Mikado, shows it to be handsome.

The chief treasure of Sen-yūji is one of Buddha's teeth, said to have been brought from China by the third abbot, Tankai. The story goes that as soon as the Buddha died, a demon named Sōshikki stole this tooth and ran away with it, but was pursued by the god Ida Ten, and forced to restore the precious relic. Sixteen centuries later, the god presented it to a Chinese priest to whom he was under an obligation, and from this priest it passed into Tankai's hands. It is kept in a beautifully designed reliquary of gilt metal in the shape of a pagoda, about 3 ft. high, the upper part being of Chinese, and the platform on which it stands of Japanese workmanship, dating from the Ashikaga period (14th-16th centuries). The tooth is enormous, and evidently belonged to some large quadruped, probably a horse.

The insignificant little wooden bridge passed between Tōfukuji and Senyūji deserves a word of mention. It is called *Yume no Uki-hashī*, or the Floating Bridge of Dreams, and was the place where, on the occasion of an Imperial interment, the fruit, cakes, and other perishable offerings to a dead Mikado were thrown away into the rivulet below as the procession marched slowly at midnight towards the place of sepulture.

San-jū-san-gen-dō, the Temple of the 33,333 images of Kwannon, the Goddess of Mercy.

Founded in 1132 by the ex-Emperor Toba who placed in it 1,001 images of Kwannon, to which the Emperor Go-Shirakawa afterwards added as many more in 1165, it was completely destroyed with all its contents in 1249. In 1266 the Emperor Kameyama rebuilt it, and filled it with images of the Thousand-handed Kwannon to the number of 1,000. Its dimensions are 389 ft. by 57 ft. In 1662 the Shōgun Ietsuna restored the building, which takes its name, not from its length, but from the thirty-three spaces between the pillars, which form a single row from end to end.

Few temples in Japan are more impressive than this, with its vast assemblage of gilded images rising tier behind tier. Each image is 5 ft. high, and all represent the Eleven-faced Thousand-handed Kwannon. There are 1,000 of these, the total number of 33,333 being obtained by including in the computation the smaller effigies on the foreheads, on the halos, and in the hands of the larger ones. Three hundred of the large images were executed by Kōkei and Kōei, two hundred by Unkei, and the remainder by Shichijō Daibusshi. Though all represent the same divine personage, it will be found that in spite of the general resemblance, no two have quite the same arrangement of hands and articles held in them. The large seated figure in the centre is also a Kwannon, while standing round it are Kwannon's Eight-and-twenty Followers (*Bushū*).

Tradition says that the ex-Mikado Go-Shirakawa (died A.D. 1192), being troubled with severe headaches which resisted all the usual remedies, made a pilgrimage to the shrines of Kumano to pray for relief. He was directed by the gods to apply to a celebrated Indian physician then resident at a temple in the capital. On returning he at once proceeded thither, and became absorbed in prayer until midnight, when a monk of noble mien appeared, and informed him that in a previous state of existence His Majesty had been a pious monk of Kumano named Renge-bō, who for his merits had been promoted to the rank of Mikado in this present life; but that his former skull was lying at the bottom of a river still undissolved, and that out of it grew a willow-tree which shook whenever the wind blew, thereby causing His Majesty's head to ache. On awaking from this vision, the ex-Mikado sent to look for the

skull, and having found it, caused it to be enclosed in the head of the principal Kwannon of this temple.

It used formerly to be the custom for skilful archers to try how many arrows they could shoot from one end to the other of the verandah on the W. front of the building. This was called *ō-ya-kazu*, or the "greatest number of arrows." In 1636 a retainer of the prince of Kishū is said to have won the prize, shooting 8,133 out of 15,053 arrows right to the end.

The grounds of the San-jū-san-gen-dō contain an Art Museum (*Bijutsu-kwan*). Also in the same enclosure is the celebrated

Daibutsu, or Great Buddha.

In 1588 Hideyoshi built a temple to hold a large image of Roshana Butsu, the God of Light, in imitation of Yoritomo, who had originated the project of constructing a Daibutsu at Kamakura. The temple was 200 ft. from the ground to the ridge of the roof, and the wooden image was 160 ft. high. Both were destroyed by an earthquake in 1596. In the following year he rebuilt the temple, and placed in it the famous triple image of Amida, Kwannon, and Daiseishi, which he caused to be removed for this purpose from Zenkōji; but after his death his widow restored it to the temple at Zenkōji, and set about the construction of a new Daibutsu. By the labour of several hundred workmen and artisans, a huge image was completed up to the neck; but as they were engaged in casting its head, the scaffolding accidentally took fire, and all efforts to extinguish the flames being ineffectual, the temple was speedily reduced to ashes. This disaster occurred on the 15th January, 1603; but no attempts to repair it were made until Ieyasu, in pursuance of his policy of weakening his younger rival Hideyori by inducing him to undertake the reconstruction of famous buildings on a scale of magnificence calculated to exhaust his finances, persuaded him and his mother that due regard for Hideyoshi's memory imposed upon them the obligation of seeing that his intention of rearing a worthy fane to Buddha was not finally frustrated. They joyfully adopted the suggestion, and at once set about the restoration of both image and building on the same colossal scale as before. By the spring of 1614 both were successfully completed, and the population of the capital and surrounding provinces flocked in crowds to witness the opening ceremony. But the High Priests who, with the aid of a thousand bonzes of inferior grade, were to perform the dedicatory service, had hardly taken their places and commenced to repeat their liturgies, when two mounted messengers suddenly arrived from the Shōgun's Resident, with orders to interrupt the proceedings and forbid the consecration.

The disorder that ensued among the assemblage, balked of the sight for which many of them had come a long distance, and ignorant of the cause of this unexpected termination of their holiday, ended in a riot which the police were unable to repress, and the city is said to have been actually sacked by the infuriated crowd of country people. It afterwards became known that Ieyasu had taken offence at the wording of the inscription on the great bell, into which the characters forming his name were introduced, by way of mockery, as he pretended to think, in the phrase *Kokka ankō*, "May the state be peaceful and prosperous" (*ka* and *kō* being the Chinese for *ie* and *yasu*); while in another sentence which ran, "On the east it welcomes the bright moon, and on the west bids farewell to the setting sun," he chose to discover a comparison of himself to the lesser, and of Hideyori to the greater luminary, from which he then inferred an intention on the part of Hideyori to attempt his destruction.

The dimensions of Hideyori's structure were: height 150 ft., length 272 ft., and depth 167½ ft., while the roof was supported by 92 pillars of from 4½ to 5½ ft. in diameter, composed of timbers bound together by stout iron rings, one or two of which have been preserved. The seated figure of the Buddha was 58½ ft. high. In 1662 an earthquake destroyed both the building and the image, and the greater part of the latter was melted down into copper coins. In 1667 a wooden image of the same dimensions, lacquered a bronze colour, was constructed in its stead. This was damaged by lightning in 1775, but restored, only to be set on fire again by the same agency in 1798 and utterly consumed. The present image was built in 1801 at the expense of a public-spirited merchant of Osaka.

The Daibutsu consists only of a head and shoulders without a body; but even so, it reaches to the ceiling of the lofty hall in which it is kept. The material is wood. The head is gilt, but not the shoulders. The dimensions are stated as follows:—

Height	58 ft.
Length of face	30 "
Breadth of face	21 "
Length of eyebrow	8 "
Length of eye	5 "
Length of nose	9 "
Breadth of nostril	2, 3 in.
Length of mouth	8, 7 "
Length of ear	12 "
Breadth of shoulders ..	43 "

Round the walls hang 188 cheap modern pictures of Kwannon paint-

ed on paper, each inscribed with a stanza of poetry. There are also some large pieces of iron, relics of the pillars of the former building. At the top of a gallery behind the image is a rude altar containing a black image of Fudō, which Hideyoshi used to consider as his guardian spirit in battle. By going round this gallery, one sees into the inside of the image, which is hollow but contains a quantity of beam-work.

The huge *Bell* already alluded to is seen on quitting the Daibutsu. It is nearly 14 ft. high, 9 in. thick, 9 ft. in diameter, and weighs over 63 tons, being thus one of the two biggest bells in Japan, and larger than that of Ta-chung-szū in Peking, which has been accounted the largest suspended bell in the world. Its companion in size is at Chion-in, also in Kyōto. That at Nara comes third. The Daibutsu bell hangs in a new belfry dating from 1884, the ceiling of which is gaudily decorated with paintings of Buddhist angels.

The new Shintō shrine, called *Toyokuni no Yashiro*, near to the belfry on the l. as one departs, is dedicated to Hideyoshi, who was buried on a hill close by. The handsome gate, which is an old one, was brought from his palace of Momoyama at Fushimi.

Opposite is the *Mimi-zuka*, or Ear Mound, beneath which were buried the ears and noses of Koreans slain in the war which Hideyoshi waged against their country in the years 1592 and 1597. They were brought home by his soldiers instead of the more usual trophies of heads, as evidence of the exploits performed in his service.

Kōshōji, a large temple next door to the Nishi Hongwanji (see next page), was founded in the 15th century, but the present buildings date only from the 18th century. The interior of the building is 28 yds. square, and is in the same style as

the Nishi Hongwanji. In the Apartments are to be seen good paintings of storks by Kano Eitei, of about the year 1700, and a suite of three side-rooms containing paintings by artists of the Shijō school.

Honkokuji, close to the Nishi Hongwanji on the N., is remarkable chiefly for the vast area over which its buildings are scattered, and for the fact that it was the first monastery founded by Nichiren when he established the sect which bears his name.

Nishi Hongwanji, the headquarters of the Western branch of the Hongwanji sect of Buddhists, is a grand massive structure, as usual with the temples of this sect. The principal gate is decorated with beautifully carved designs of the chrysanthemum flower and leaf. The wire netting covering its interior part is placed there, as in a good many other edifices, in order to prevent birds from building their nests among the rafters. The apparently useless wall just inside the gate serves the purpose of securing privacy for the temple by shutting out the view from the street. The large tree (a *Gingko biloba*, Jap. *ichō*) in the courtyard is supposed to protect the temple against fire, by discharging showers of water whenever a conflagration in the vicinity threatens danger. The interior of the main building is 138 ft. in length by 93 ft. in depth, and the floor covers an area of 477 mats. As usual in the temples of this sect, the nave (*gejin*) is perfectly plain, of *keyaki* wood, with white plaster walls. R. and l. of the chancel are two spacious chambers 24 ft. by 36 ft., with gilt pillars and walls, decorated with the lotus-flower and leaf. In them hang large *kakemonos* nearly 200 years old inscribed with invocations to Amida in large gold characters on a dark blue ground surrounded by a glory, and portraits of the successive heads of the sect. The front of the nave is completely gilt, and

has gilt trellised folding doors and sliding screens decorated with snow scenes, representing the plum-tree, pine, and bamboo in their winter covering, the *ramma* being filled with gilt open-work carvings of the peony. The cornice is decorated with coloured arabesques. In the centre of the chancel (*nai-jin*) is the shrine, covered with gilt and painted carved floral designs. It contains a seated effigy in black wood of the Founder, about 2 ft. high, said to be from his own hand. Before it stands a wooden altar, the front of which is divided into small panels of open-work flowers and birds against a gilt background. The central apartment has a fine cornice of gilt and painted wood-work, and a coffered ceiling with the *shippō* and *hana* crest on a gold ground. The dim light renders much of the detail obscure. The building was erected about 1591 or 1592, and the decorations have been since renewed every fifty years.

Next to the main temple, but of smaller dimensions, is the *Kōdō* or *Amida-dō*, 96 ft. wide by 87 ft. in depth, divided in the same way, but having only one apartment, 30 ft. by 36 ft., on each side of the central chapel, with a dead-gold wall at the back, and a coffered ceiling with coloured decorations on paper. Fancy portraits of Shōtoku Taishi and the "Seven Great Priests of India, China and Japan," including Hōnen Shōnin, founder of the Jōdo sect, from which the Shin or Hongwanji sect is an offshoot, hang in these two apartments. A handsome shrine, with slender gilt pillars and a design composed of the chrysanthemum flower and leaf, contains a gilt wooden statuette of Amida, about 3 ft. high, so much discoloured by age as to look quite black. It is attributed to the famous sculptor Kasuga Busshi. Over the gilt carvings of tree-peonies in the *ramma* are carvings of angels in full relief. A sliding-screen close to the entrance on the r. of the altar,

painted with a peacock and peahen on a gold ground, perched on a peach-tree with white blossoms, by one of the Kano school, is worth special notice. Application should be made for permission to visit the State Apartments, which are very fine. On the way in are some sliding panels by Kano Eitoku, which were brought from Hideyoshi's often-mentioned palace at Fushimi. The largest room (*Taimenjo*), 69 ft. deep and 54 ft. wide, has good paintings on the walls by Kano Hidenobu; the storks in the *ramma* are attributed to Hidari Jingorō. Next comes a small room with bamboos on a gold ground, and a coffered ceiling with floral paintings, by artists of the Kano school. Another room has wall-paintings of geese in all positions on a gold ground. It must be noted, however, that these paintings are on large sheets of paper, which have been fixed in their places after having been executed in a horizontal position.

True wall-paintings, that is, paintings executed on a vertical surface, are extremely rare in Japan, the only well-authenticated examples known to us being the series of paintings on lacquer at the back of the main altar in the temple of Kwan-non at Asakusa in Tōkyō, those on plaster in the *Kondō* of the monastery of Horyū-ji near Nara, and some in the lower storey of the pagoda of Tōji.

The room beyond is decorated with chrysanthemums on the walls, and fans in the compartments of the ceiling. We next pass through an apartment decorated with peacocks and cherry-trees, and gilt carvings of the wild camellia and phoenix in the *ramma*; then a room with Chinese landscapes on a gold ground and carvings of wistaria in the *ramma*, and another with Chinese architectural scenes and landscapes. These form the suite called *Ō-biroma*, or Chief Audience Room, and the paintings are from the brush of Hasegawa Ryōkei. In the courtyard opposite to this suite, is a stage for the performance of the *Nō*. Passing a small room de-

corated with Chinese hunting scenes, and proceeding along a corridor, we reach an apartment called *Taikō Kubi-jikken no Ma*, that is, the room where Hideyoshi used to inspect the heads of his opponents killed in battle, also from the palace of Fushimi, with drums painted on the ceiling and gilt open-work carvings of the flying squirrel and grapes in the *ramma*.

Leaving the Apartments, we cross a small court to the gateway known as the *Chokushi Mon*, or Gate of the Imperial Messenger, formerly sparkling with gold, but now somewhat faded. The carvings are attributed to Hidari Jingorō. The subject on the transverse panels is Kyo-yo (Hsü-yu), a hero of early Chinese legend, who, having rejected the Emperor Yao's proposal to resign the throne to him, is represented washing his ear at a waterfall to get rid of the pollution caused by the ventilation of so preposterous an idea; the owner of the cow opposite is supposed to have quarrelled with him for thus defiling the stream, at which he was watering his beast. The buildings in foreign style hard by the Nishi Hongwanji, just outside what is known as the *Daidokoro-Mon*, or Kitchen Gate, are a seminary for young priests and a girl's school, both under the control of this temple, and both imparting a modern education. If time permits, the traveller may end his inspection of the Hongwanji by going over the *Hi-un-kaku*, or Pavilion of the Flying Clouds. In one of the upper rooms is a sketch on a gold-paper ground, attributed to Kano Motonobu (but more probably by Kano Eitoku), called the *Gyōgi no Fuji*, or Fuji of Good Manners, because the outlines can hardly be distinguished unless the spectator takes up a respectful kneeling attitude on the floor.

Higashi Hongwanji.

This, an offshoot of the Nishi Hongwanji, was founded in 1602, and destroyed by

fire in 1864 during the unsuccessful attempt made by the followers of the Prince of Chōshū to seize the person of the Mikado. The new edifice has only just been completed.

This temple, probably the largest in Japan, well deserves a visit on account of its noble proportions, and as showing what a fine Buddhist temple looks like when new. So far as plan and style are concerned, the orthodox model of the temples of the Hongwanji sect has been faithfully adhered to, both in the *Daishi-dō*, or Founders's Hall (the main building), and in the subsidiary *Amida-dō*. Note the splendid bronze lanterns, four in number, at the entrance. The wood of all such portions of the temple as are meant to meet the eye is *keyaki*; the beams in the ceiling are of pine. There are some good carvings of the signs of the zodiac, of waves, of bamboos, etc. The chief dimensions of the main building are approximately as follows:

Length	210 ft.
Depth	170 „
Height.....	120 „
Number of large pillars	96
Number of tiles on roof	163,512

Notwithstanding what has often been said with regard to the decay of Japanese Buddhism, the rebuilding of this grand temple has been a strictly popular enterprise. All the surrounding provinces have contributed their quota—vast sums in the aggregate—while many peasants, considering gifts in kind to be more honourable and, as it were, more personal than gifts in money, have presented timber or other materials. The name of the architect of the main building is Itō Heizaemon, a native of Owari. The *Amida-dō* is by Kinoko Tōsai, a citizen of Kyōto.

Keninji, a monastery of the Zen sect, founded by the abbot Eisai in 1203, has little, from a tourist's point of view, to justify its local

celebrity. The grounds are extensive, and contain numerous suites of apartments for the use of the monks, who have the reputation of profound Buddhist learning. A fair for the sale of 'old clo,' is held here on the 10th of every month.

From the name of this temple is derived the term *keninji*, applied to fences of split bamboos fastened close together against horizontal lattens.

Nishi Ōtani is the burial-place of the larger portion of the body of Shinran Shōnin, transferred here in 1603 from a spot now included within the grounds of Chion-in. The stone bridge spanning the lotus-pond is termed *Megane-bashi*, from its resemblance to a pair of spectacles. Several of the ornamental knobs on the balustrade can be turned round. A flight of steps leads to the handsome main gate, inside which 1. stands, as usual in the temples of this sect, the *Taiko-dō*, a handsomely carved two-storied structure, which is used as a place of confinement for refractory priests, and receives its name from the drum (*taiko*) which they are set to beat as a penance. There are some handsome bronzes in front of the main temple, a new building plain outside, but with a sufficiently handsome interior, a striking effect being produced by the restriction of gold ornamentation to the vicinity of the altar. A gilt figure of *Amida* stands in a gold lacquer shrine.

In the court behind is an office for the reception of the ashes of members of the sect from all parts of the country, whose relations pay to have their remains deposited with those of Shinran Shōnin, instead of going to the expense of a monument in the adjacent cemetery. The Kyōto members, on the contrary, are interred in the cemetery. Opposite is the oratory in front of the tomb, which is so concealed behind a triple fence as to be invisible. The path up the hill leads through the cemetery to the W. gate of the temple of

Kiyomizu-dera.

The origin of this temple is lost in the mists of antique fable. According to the legend, the novice Enchin, having dreamt that he saw a golden stream flowing down into the Yodogawa, went in search of it, and ascending to its source, found there an old man sitting under a tree, who gave him his name as Gyōei, and said: "I have been here for the last two hundred years repeating the invocation to Kwannon, and waiting for you to relieve me. Take my place for a while, that I may perform a journey which is required of me. This is a suitable spot for the erection of a hermitage, and the log which you see lying here will supply the material for an image of the Most Compassionate One," (i.e. Kwannon). With these words he disappeared, leaving the novice in charge of the solitude. After a while, finding that the old man did not return, Enchin climbed a neighbouring hill, and discovered a pair of shoes lying on its summit, from which he inferred that the mysterious old man was none other than Kwannon in human form, who had left the shoes behind on re-ascending to heaven. He now determined to make the image of the god, but found his strength insufficient, and passed several years looking at the log, vainly planning how to overcome the difficulty. Twenty years had elapsed, when one day good luck guided the warrior Sakano-no-Tamura-Marō, who was in pursuit of a stag, to this very spot. While he was resting, Enchin represented his difficulties to the hunter, who was struck with admiration at the untiring devotion of the novice, and subsequently, having taken counsel with his wife, gave his own house to be pulled down and re-erected by the side of the cascade as a temple for the image, which was now at last completed.

A steep street of shops, where little earthenware dolls (*Fushimi ningyō*) of every variety are to be had, leads up to the temple, which is situated in a striking position on the hill-side and commands a justly celebrated view of the city. The two-storied gateway at the top of the steps dates from the Ashikaga period, and contains a pair of huge Ni-ō. One may pass either through it, or through another gate higher up which abuts on the three-storied pagoda. To the l. of and beyond the pagoda are several minor chapels. The visitor then passes up through a colonnade to the *Hondō* or main temple, whose rough-hewn

columns and bare floor produce an unusual impression. Indeed the whole aspect of Kiyomizu is unique and original, notwithstanding a certain dowdiness which seems to have taken possession of it. The main temple is dedicated to the Eleven-faced Thousand-handed Kwannon, whose seated image, a little over 5 ft. high, is contained in a shrine that is opened only once in thirty-three years. R. and l. are images of the Eight-and-twenty Followers of Kwannon, and at each end of the platform stand two of the Shi-Tennō. The shrine at the E. end contains an image of Bishamon, who, as tradition tells us, appeared to Tamura-Marō, in company with Jizō (whose image, attributed to the sculptor Enchin, is enclosed in the W. shrine), and promised him aid in his expedition against the Ainos of N.E. Japan. Pictures of the three hang at one end of the inner chapel. The building is 190½ ft. long by 88½ ft. in depth, and 53 ft. in height from the platform. It has a wooden platform in front, called the *butai* (dancing stage), supported on a lofty scaffolding of solid beams, and two small projecting wings which serve as orchestra (*gakuya*). An open hall full of ex-voto pictures, extending the whole length of the front, abuts on the dancing stage. To it succeeds a long narrow matted corridor called the *naijin*, while the closed chamber which contains the shrines is called *nai-naijin*; the front part of this is sunk below the floor and paved with squared stones. Lights are always kept burning in the temple, and worshippers pass in and out all night. A feature adding to the peculiar aspect of the place is the abyss which divides the main temple from the *Oku-no-in* dedicated to Kwannon, which is built out from the opposite hill on piles. It stands on the site of Gyōei's hut. Below is a small cascade called the *Otowa no taki*. On the hill to the l. are various shrines of lesser size and importance.

The **Yasaka Pagoda**, five storeys high, is worth ascending for the sake of the near and complete view which it affords of the city; but the ladder-like staircase is unpleasantly steep for ladies. This pagoda, like many others in Japan, is dedicated to four Nyorai, namely, Hōjō on the S., Amida on the W., Ashuku on the E., and Shaka on the N. On the eight panels of the doors are paintings on a thin coating of plaster. Of the four images, that of Shaka alone is old. On the interior walls and pillars are paintings of various Buddhist deities.

This pagoda is said to have been founded by Shōtoku Taishi about the end of the 6th century, but another account makes it date from 679. The present building dates from 1618.

Kōdaiji, noted for its relics of Hideyoshi, belongs to the Rinzaï branch of the Zen sect.

Founded in A.D. 838, it underwent many vicissitudes, and was rebuilt in 1605 by Hideyoshi's widow, in order that services might be performed there for the benefit of the souls of Hideyoshi and his mother. In 1863 some *rōnin*s set the principal buildings on fire, because it was announced that the ex-Prince of Echizen, whom they looked upon as an enemy of the Mikado's party, was about to take up his quarters there. The greater part of the buildings perished on this occasion; but some few portions, together with the fine garden, still remain.

The visitor is first ushered into the Apartments, which, though of modest proportions, contain some good works of art. There are gold screens by Kano Motonobu, Kano Kōi, and Hasegawa Tōhaku. One by Matahei is very curious, as representing the arrival of Korean envoys at Sakai in Japan, while a brilliant but anonymous *kakemono* depicts the Chinese Emperor Shin-no-Shikō. There are also various relics of Hideyoshi and his wife—his writing-box in mother-of-pearl, the black lacquered 'horse' on which she hung her clothes, etc.

From the Apartments the acolyte who acts as cicerone will show the way to the *Garden*, which was designed by the celebrated esthete,

Kobori Enshū. Its picturesque effect is much assisted by the two lofty pine-clad hills that rear their heads over the trees at the back. We are next made to pass up a gallery, which was brought from Momoyama. Hideyoshi used to sit on the little square in the middle of this gallery to gaze at the moon. Then one comes to the *Kaisan-dō*, or Founder's Hall, the painted ornamentation of which is highly original in style. The ceiling is made of the top of Hideyoshi's wife's carriage, and from a portion of the roof of the war-junk prepared for Hideyoshi's use in his expedition against Korea. The four panels of the shrine were painted by Kano Motonobu. A curious incense-burner in front of the little altar was brought from Korea by Katō Kiyomasa, and is shaped like an octopus. The dragon on the ceiling is by Kano Eitoku. From the Founder's Hall we pass up another covered gallery named the *Gwaryō no Rōka*, that is, the Corridor of the Sleeping Dragon, to the *O Tamaya*, or Mortuary Chapel, which contains a seated effigy of Hideyoshi in a shrine having panels of black lacquer with designs in thin gold taken from his wife's carriage. The hat was one given to him by the Emperor of China. On the opposite side is the effigy of his wife (Kita-no-Mandokoro) in the garb of a Buddhist nun. The Thirty-six Poets, by Tosa Mitsunobu, hang round the walls. Four sliding screens by Kano Motonobu, much injured by time, are also shown. Note the gold pattern on the black lacquer steps inside the altar. It represents rafts and fallen cherry-blossoms floating down the current of a river. The way leads down the gallery again, and so out. The guide may offer to take the traveller up to the *Shigure no Chin* and *Karakusa no Chin* on the hill behind; but they are not worth spending time over, being mere little thatched summer-houses, old and

quite abandoned. Better worth doing,—especially if the ascent of Shōgun-zuka be abandoned,—is the short walk up to the *Shōkon-hi* hard by, a monument erected in memory of warriors who fell at various times in the service of their monarch and country, whence there is a delightful view of the city.

Shōgun-zuka is about 570 ft. above the river.

It takes its name, which means the Generalissimo's Mound, from the tradition that when the Emperor Kwammu removed his capital to its present situation, he buried here the effigy of a warrior in full armour, provided with a bow and arrows, to act as the protecting deity of the new city. According to popular belief, this guardian warrior was none other than the famous Tamura Marō.

The eminence commands a wide prospect over the city and surrounding country, up to the mountains bounding the province of Yamashiro on the W. and N. Just below are the two-storied gateway of Chion-in and the temple of Gion, from which Shijō Street can be traced right across the city. Above the Shijō bridge are the Sanjō and Nijō bridges, below it that of Gojō. The high mountain with a clump of trees on its top, bearing nearly N.W., is Atago-yama. A long white wall under it indicates Ninnaji or Omuro Goshō, to be recognised also by its pagoda. In front of this again is the Nijō Palace, and much nearer, and further to the r., the Roman Catholic Church. By following the line of the Nijō bridge we perceive the garden of what was formerly the Palace of the abdicated Mikado, and behind it the Palace of the reigning Mikado. A little W. of N. is the broad bed of the Kamogawa; at the base of the mountain range from which this river issues lies the temple of Kami-Gamo, beyond which is the mountain road to Kurama. At the junction of the Kamogawa and Hirano-gawa is a dense grove which conceals the temples of Shimo-Gamo and Kawai. The summit of Hiei-zan bears N.E.

by N. Half-way between its foot and the spectator lie Kurodani with its pagoda and numerous buildings, and the large roof of Shin-nyō-dō with its pagoda further W. Nearer is the two-storied gate of Nanzenji, half-hidden among the trees. A little S. of W. are the two high roofs of Nishi Hongwanji and the single large hall of Kōshōji. A little further S. is the pagoda of Tōji beyond the railway station, and S.W. in the far distance are Tennō-zan at the end of the Western Hills (*Nishiyama*) above Yamazaki station, and the Yodogawa flowing gently along its half-choked bed towards the sea. From the E. brow of the hill the view commands the Tōkaidō and the railway winding round the base of the opposite range.

Nearer than Shōgun-zuka to the city proper, is **Maruyama**, a suburb almost exclusively occupied by tea-houses—the resort of holiday-makers bent on dancing, drinking, or bathing. Some may find it more convenient to visit the Higashi Ōtani, Gion, and Chion-in temples first, and to take Maruyama and Shōgun-zuka afterwards.

Higashi Ōtani, is the burial-place of a portion of the remains of Shinran Shōnin, founder of the Monto or Hongwanji sect, of Kenryo the founder of this its Eastern branch, and of Kenryo's successors the later abbots. The grounds are extensive, and finely situated on a hill-side facing Atago-yama and Kurama-yama. An avenue of pine-trees leads up to the gateway, which is decorated with good carvings of chrysanthemums. The chapel (*hondō*), though small, is a glorious specimen of Buddhistic art—lovely in its rich simplicity of gold, with no other colours to distract the eye. On the altar is a wooden statuette of Amida by the sculptor Kwaikei. In a shrine at the side hangs a portrait of Shinran Shōnin. Observe the "wheel of the law," repeated

nine times on the frieze above the main altar. A flight of steps behind the chapel leads up to the tomb, in front of which stands a beautiful gate carved by Hidari Jingorō. The panels at the sides of this gate, originally gilt, represent l. the carp ascending a cascade—the symbol of effort and success in life—and r. the lioness casting her cub down a precipice in order to harden it, both favourite motives with the artists of Japan. On the top of the tomb lies a remarkable stone called the “tiger-stone” (*tora-ishī*). The arrangements for interring members of the sect are similar to those at the Nishi Ōtani (see p. 314). In the grounds near the chapel is a splendid bronze fountain, lotus-shaped with a dragon rampant atop. As in the Nishi Ōtani temple, so here too there is a *Taiko-dō* for the confinement of refractory priests.

Gion no Yashiro, less often called *Yasaka no Yashiro*, stands close to Higashi Ōtani.

This Ryōbu Shintō temple is said to have been founded in A.D. 658 by a Korean envoy in honour of Susano-o. Gion-ji was the name given to a Buddhist temple dedicated to Yakushi and Kwanon which stood in the same enclosure, and by popular usage the name Gion came to be applied to the Shintō temple as well. *Gion*, it may be observed for the sake of those familiar with Indian Buddhism, is the Japanese rendering of *Jētavana Vihāra*, the name of the park or monastery presented to Buddha by Anathapindaka.

Though widely known and much frequented by worshippers, this temple produces an impression of shabbiness. The chief building (*Honden*) is 69 ft. long by 57 ft. in depth, and is roofed with a thick layer of bark. The annual festival takes place on the 15th June.

Chion-in, the principal monastery of the Jōdo sect, stands on a hill in Eastern Kyōto in a situation recalling that of many fortresses. Near its gate in Awata-guchi is the celebrated pottery of *Kinkō-zan*.

This temple was founded in 1211 by Enkō Daishi, also known as Hōnen Shōnin. He was born in 1133

of respectable parents in the province of Mimasaka, and various portents are said to have accompanied his birth. At the age of nine he was entered as a pupil at a seminary in his native province; but his teacher, recognising his exceptional powers, sent him up to the great monastery on Hiei-zan in 1147, with a letter containing only these words: “I send you an image of the great sage Monju.” On the letter being presented, the priest to whom it was addressed asked where the image was, and was much astonished when the child alone appeared before him. But the young novice soon justified the implied estimate of his great intellectual powers, and made such rapid progress in his studies that at the end of the same year he was judged fit to be admitted to the priesthood. The prospect was held out to him of ultimately obtaining the headship of the Tendai sect; but he preferred to devote himself to the study of theology, and finally developed a special doctrine of salvation, or the road to the “Pure Land,” from which the new sect was named *Jōdo*, this word having the same meaning as the Sanskrit *Sukhavāti* or “Pure Land,” the heaven of Amida. In 1207 he settled at Kyōto near the site of the present monastery, and there breathed his last in A.D. 1212 at the age of 79.

The buildings were twice destroyed by fire in the 15th century, and once again at the beginning of the 16th. Ieyasu rebuilt the monastery in 1603; but it was burnt again in 1633, with the exception of the two-storied entrance-gate, the library, and the Seishi-dō. Its restoration was immediately commenced, and in 1630, during the reign of Iemitsu, the whole was completed.

A broad avenue between banks planted with cherry-trees leads up to the main entrance, or *Sammon*, a huge two-storied structure 81 ft. by 37½ ft., the total height from the ground being 80 ft. A staircase on the S. side gives access to the upper storey, which contains images of Shaka, with Sudatta and Zenzai Dōji on his r. and l., and beyond them on each side eight *Rakan* in elaborate dresses, all about life-size, the work of a sculptor named Kōyū. The cornices and cross-beams are richly decorated with coloured arabesques, geometrical patterns, and fabulous animals. The ceilings, which lose their effect by being too low, have dragons and angels on a yellow ground. The gallery outside commands a charming view of the city through the pine-tree tops, while

to the N. towards Hiei-zan the prospect is wonderfully beautiful. At the S. end there is another pretty view of the densely wooded hills. Two flights of steps, one steep, the other rising gently, conduct us to the great court, and to the front of the *Hondō*, or Main Temple. On the r., on a small elevation among the trees, stands the bell-tower, completed in 1618, containing the *Great Bell*, height 10.8 ft., diameter 9 ft., thickness $9\frac{1}{2}$ in., weight 125,000 catties (nearly 74 tons), cast in 1633. The *Hondō*, which faces S., is 167 ft. in length by 138 ft. in depth, and $94\frac{1}{2}$ ft. in height from the ground, thus being the largest building of the kind in Kyōto. It is dedicated to Enkō Daishi, whose shrine stands on a stage, called *Shumi-dan*, at the back of the chancel, within a space marked off by four tall gilt pillars. The gilt metal lotuses in bronze vases, which stand before the front pillars, reach a height of 21 ft. from the floor, being nearly half the height of the building. The dimensions and the confinement of decoration to this single part render this interior very effective. On the W. of the chief shrine is a second containing memorial tablets of Ieyasu and his mother and of Hidetada, while on the opposite side (E.) are Amida in the centre and the memorial tablets of successive abbots. Under the eaves of the front gallery is an umbrella, said to have flown thither from the hands of a boy whose shape had been assumed by the Shintō god of Inari, guardian deity of this monastery.

East of the Main Temple is the Library, containing a complete copy of the Buddhist canon. Behind the Main Temple, and connected with it by a gallery, is the *Shūeidō*, containing two good altars, one of which holds Amida by Eshin Sōzu, with Kwannon and Seishi r. and l., the other a very large gilt Amida by the brothers Kebunshi and Kebundō. To the r. of the big image sits

Monju in the costume of a priest. After viewing these, one is shown over the *Goten*, or Palace built by Iemitsu, which is divided into two parts, called respectively the *Ō-Hōjō* and *Ko-Hōjō*. The decorations on the sliding screens by artists of the Kano school are very fine. There are two rooms painted with cranes and pine-trees by Naonobu; then other rooms with pine-trees only, by Naonobu and Nobumasa, once occupied by the Mikado. At the place where the sets of apartments meet is a wooden door with a cat, much admired by the Japanese because it appears to front the spectator from whatever point of view he may observe it. One fine room by Eitoku has snow scenes, unfortunately somewhat faded. The next room, also adorned with snow scenes, was the reception room of the Imperial Prince who acted as high priest (Kwachō-no-Miya). The Sixteen *Rakan* in the next room to this are by Nobumasa. Returning to the back of the *Ō-Hōjō*, we reach a small eight-matted room decorated by Naonobu with the plum and bamboo, which is called *Miya Sama no o Tokudō no Ma*, that is, "the room in which the Prince was initiated into the priesthood." The chrysanthemums in the room next to this are by Nobumasa, by whom too are the celebrated sparrow (*nuke-suzume*) which flew through the screen after it was painted, and the *i-naori no sagi*, or "egret in the act of rising." In the verandah are a pair of wooden doors painted with pine-trees, which are said to have been so life-like as to exude resin. After these come rooms by Tan-yū, with willow-trees and plum-blossoms covered with snow. The monastery is rich in MSS. which, however, can only be seen by making application through the city authorities. The tomb of Enkō Daishi is situated further up the hill, and is reached by ascending the steps E. of the *Hondō*. Close to Chion-in is the

Awata Palace (*Awata no Goten*), also called *Sei-ren-in*.

It was first built as a place of retirement for the Emperor Seiwa in A.D. 879, after his abdication of the throne. He died here in the following year. The present buildings are of more modern date. The garden was planned by Sōami. Of this fine palace only the store-house, the bell-tower and two or three minor buildings escaped the fire of 1893. So rich was it in works of art, and especially in screens, that the value of the ashes was estimated at \$5,300 for the sake of the gold to be collected from them.

On the way to Nanzenji one passes what looks like a railway, but is really only a portage between the two sections of the Lake Biwa Canal, where the boats which navigate on either side are placed on trucks and rolled along for a few hundred yards. Through the grounds of Nanzenji, too, passes the aqueduct that conveys water from Ōtsu to Kyōto, a red brick structure whose arches rather add to than deteriorate from the picturesqueness of the place.

Nanzenji.

This temple of the Rinzai division of the Zen sect originally belonged to Mii-dera at Ōtsu; but about 1280 the ex-Emperor Kameyama appropriated it for his own residence, and in 1289 converted it into a monastery of the Zen sect. The present main temple was built by Ieyasu in 1606. The two-storied gateway facing W., 66 ft. by 32 ft., was built in 1628 by Tōdō Takatora, prince of Tsu in Ise, at the cost of a year's revenue. The famous robber Ishikawa Goemon is said to have made his residence in the gate-house which preceded the present building.

The *Hattō*, as the main temple is called, produces a somewhat striking effect, on account of its mixture of richness and simplicity, the dark blue tiled floor picked out with white and the plain brown wooden columns contrasting with the rich red and black altar and the gold of the images enthroned aloft thereon. These images represent Shaka, Fugen, and Monju, flanked by the Ni-ō lacquered with vermilion brought from Korea, as were also the two bronze bowl-shaped gongs in front.

N. of the altar are the original founder of the Zen sect (the Chinese Hui-k'o), Daruma, Rinzai Zenji (originator of the subdivision of the Zen sect called after his name) and Nannin Kokushi, the "second founder," or restorer of the monastery in modern times. In the unusually large two-storied gateway are Shaka and the Sixteen *Rakan*, the colours in good preservation. The cornice and wall-plate are gorgeously decorated with coloured diapers and arabesques. On the cross-beams are painted the unicorn (*kirin*) and flying dragon; on the ceiling, the phoenix and angels in subdued colours on a pale yellow ground. The whole interior presents a magnificent example of this style of decoration. Nanzenji possesses fine paintings by Kano Eitoku and other noted artists. Two small black lacquered shrines contain effigies of Takatora and Ieyasu.

Eikwandō, a temple of the Jōdo sect on the flank of Higashi-yama, is specially worth visiting in the lotus or the maple season; and those interested in Buddhist legends will like to see the famous image called *Mi-kaeri no Amida*, or "Amida Looking over his Shoulder."

Originally founded about the middle of the 9th century, this temple was restored by the priest Eikwan (b. 1032, d. 1111), whence its present name.

The main temple, in which the image stands, was repaired about fourteen years ago in handsome style. The image is 2½ ft. high, the drapery well-rendered, the head half turned round to the l. as if looking backwards. It is kept enclosed in a shrine on the main altar, and those desirous of seeing it must apply to the priest in charge. The image will then be unveiled with some little pomp and circumstance, lights lighted, and a bell rung, while the priest mounts up on the altar beside the image and recites the legend. A curtain is then drawn up, and the image stands revealed in a dim religious light.

The legend is that Eikwan, who used to spend his time in walking round the image repeating the formula *Namu Amida*, one day heard his name called twice or thrice, and looking round perceived the image with its face turned in his direction, and so it has remained fixed until this day. Eikwan's own statue is one of those placed to the r. of the altar and a little behind it, so that Amida now permanently looks in his direction. A sequel to the legend says that a certain Daimyō, Lord of Akashi, having doubted the image's power, struck it on the r. side in order to see what would happen, when blood flowed from the wound down on to its breast.

Kurodani is a monastery of the Jōdo sect, beautifully situated on the side of a hill.

It stands on the spot where the founder, Hōnen Shōnin, built his humble cabin on abandoning the Tendai school of Hiei-zan, and is named after the "black ravine" on that mountain, where he had previously resided. The monastery of Kurodani was begun at the end of the 13th century, and gradual additions were made until it was completed in the beginning of the 15th. After being destroyed by fire and rebuilt two or three successive times, the whole establishment was re-erected in the latter part of the 18th century. The chief historical interest of Kurodani is its connection with the true and touching story of *Kumagai Naozane* (see p. 60), who here exchanged the sword of the soldier for the monk's rosary and life-long penance.

In front of the main temple are two beautifully trained pine-trees,—one called *Ōgi no Matsu* because fan-shaped, the other to the r., *Yoroi-kake-matsu* because Naozane is said to have hung up his armour on it. The altar of the main temple is a truly grand mass of gold, with a gold baldachin in the centre, while all around hang beautiful silk banners (*maru-bata*) and the metal ornaments known as *keman*, which represent the head-dresses of fairies. A richly gilt shrine contains the effigy of Hōnen Shōnin, carved by himself in 1207, and first brought to this monastery in 1609; it is a seated wooden figure with the paint rubbed off by frequent cleaning. Two long lacquered boards, with texts containing the fundamental truths of the sect, hang on the pillars r. and l. of the altar. Behind the altar in

the gallery is a large bold picture of Seishi Bosatsu, called *happō shōmen*, because the eyes seem to look straight at the beholder wherever he stands. It is by Tansaku. Some very large and splendid *kakemonos* are displayed in this temple from time to time. One is a painted *mandara*, that is to say, a representation of the Buddhist paradise with its complicated arrangement of "many mansions." It is a modern copy of a very celebrated piece of embroidery in lotus threads by Taema Chūjō-Hime. The other, dating from 1669, is embroidered, and is a splendid specimen of that art. It represents Buddha's Entry into Nirvāna (*Nehan-zō*).

In the Apartments, which are fine and spacious, a number of works of art are preserved. There are some fine black and gold sliding screens by Kubota Beisen representing a terrific dragon, a folding screen by Tosa-no-Mitsuoki with scenes from the *Genji Monogatari*, a curious *kakemono* of the mourning for Hōnen Shōnin by his disciples, a grotesque black statuette of Jurōjin by Hidari Jingorō, a remarkable *kakemono* of fifty Buddhas whose bodies and halos turn out on inspection to be nothing but the Chinese characters *Namu Amida Butsu* constantly repeated, a gilt statue of Amida by Eshin, and round the walls of the same room the whole biography of Hōnen Shōnin in a set of minutely and brilliantly painted *kakemonos* by an unknown artist. In another room is enshrined, in a richly wrought gilt case, a noteworthy *kakemono* of Jizō submitting to be burnt in order to save others (*Yatano Jizō*). There are also some old *kakemonos* by Chinese artists, a black image of Shinran Shōnin by himself at the age of thirty-five, and in a separate room a *kakemono* of Naozane, together with his rosary, his enormous rice-pestle, and his tremendously long and heavy sword. No wonder that the hero is alleged

to have been 7 ft. 8 in. in stature. Next come more images—Amida by Jikaku Daishi with Fudō and Benten, and beyond these a *kake-mono* of the Five-and-twenty Bosatsu Amida in the middle with rays of light streaming from his eye. Behind the Apartments lies a pretty garden, the pond meandering through which is called *Yoroi-sute no Ike*, because Naozane threw his armour into it.

On quitting the temple, the visitor should glance in l. at the fine large gilt image of Amida by Genshi Sōzu, in the lesser shrine dedicated to that deity. Behind this, at a little distance, is the graveyard where Naozane and Atsumori lie buried. The *Kumagai-dō*, dedicated to the memory of the former, is not worth visiting, neither are the graves. One may, however, on the way to the next sight—the temple of Shinnyo-dō—walk through the cemetery, which is extensive and prettily situated on the side of a hill crowned by a pagoda, and contains several good large bronze Buddhas. Most of the graves are those of Kyōto tradesfolk.

Shinnyo-dō, a large temple of the Tendai sect, has on its high altar an image of Amida attributed to Jikaku Daishi. The inscription in the tablet over the entrance is by Kōbō Daishi.

The characters on this tablet are, or should be, 眞如堂, *Shin-nyo-dō*. But the middle one is not perfectly formed, whence the proverb *Kōbō mo fude no ayamari*, "Even Kōbō Daishi sometimes wrote wrong," as we say that "Homer nods." Kōbō Daishi, be it remarked, was as famous for his calligraphy as for his piety and intellectual and physical vigour.

Yoshida no Yashiro is an ancient Shintō temple prettily situated on a hill-side. It is octagonal, a form seldom seen in Shintō temples, and is painted white and vermilion.

Ginkakuji, properly *Jishōji*, is in the vill. of Jōdōji-mura, out of the N.E. end of Kyōto at the base of a range of hills forming a spur of Hiei-zan.

In 1479 Ashikaga Yoshimasa, after his abdication of the Shōgun's dignity, built himself a country house here, the wall of which extended as far as the hill on which stands Shinnyo-dō. He is said to have had that temple removed because it stood in his way, but afterwards repenting of the act, to have restored it to its original site at his own expense. The two-storied building, called *Ginkaku* (Silver Pavilion), was a summer house in the garden of his principal reception hall, built in imitation of the *Kinkaku*, or Golden Pavilion, of one of his predecessors (see p. 302). The garden was designed by Sōami. It was at Ginkakuji that Yoshimasa, with Sōami and Shukō, his favourites, practised the tea ceremonies, which their patronage elevated almost to the rank of a fine art.

The visitor is first shown over the Apartments, the artist of which *par excellence* is Buson. His sliding screens are all either black and white, or else in the very pale-coloured style called *usu-zaishiki*. After the rooms adorned by his brush comes one with an image of Yoshimasa in priestly robes, rather black with age but startlingly lifelike, and next a tiny tea-room, the first in Japan built in accordance with the canon prescribing $4\frac{1}{2}$ mats as the proper size for such rooms. It has some very sketchy sliding screens by Sōami and Ōkyo, and a sketch of plum-blossoms by Hōgen Motonobu—so slight that none but enthusiastic devotees of the tea ceremonies are likely to appreciate it. One is then led into the *Garden* which produces a charming effect, derived in part from the high, thickly pine-clad hill behind, lending it a really natural aspect. The curiously shaped heap of white sand seen on entering the garden is called *Gin Shadan*, or the Silver Sand Platform. Here Yoshimasa used to sit and hold esthetic revels. The smaller one behind is called the *Kō-getsu-dai*, or Mound Facing the Moon, where he used to moon-gaze. There is a lake of course, as in all these gardens, and as usual each stone, each bridge, each tree of any size has its name. The rill is called *Sen-getsu-sen*, or the Moon-Washing Fountain; a stone in the pond is the Stone of Ecstatic Contempla-

tion; a little bridge is the Bridge of the Pillar of the Immortals, etc., etc. The Pavilion (*Ginkaku*) is so dilapidated as to be no longer worth looking at. Enquiry shows that it never was really coated with silver, as its name would imply, Yoshimasa having died before he had got so far. A visit to this place generally ends by the priest who acts as guide offering the visitor tea in the *Cha-no-yu* style.

Shimo-Gamo.

This ancient Shintō temple, dedicated to Tamayori-hime under the name of Mioya-no-Kami, was founded in A.D. 677. It was one of the twenty-two chief temples of the Empire, and is still one of those which are maintained at the expense of the State.

This temple stands in a splendid grove of patriarchal maples, cryptomerias, and evergreen oaks. Particularly curious are two tall *sakaki* (*Cleyera japonica*) outside the main gate, which are joined together by a branch that has grown from one trunk into the other. These trees, which are much visited by women who desire to live in harmony with their husbands, are called *renri no ki*, and have a small *torii* in front, showing that they are considered sacred. The temple is surrounded by a painted colonnade, with a red two-storied gate-house in the centre, opposite to which is the *Haiden* or oratory, a shed 24 ft. by 18 ft. To the r. are two other sheds called *hosodono*, where sit the musicians who play for the performers of the sacred *Adzuma-mai* dance, and the *hashidono* built over a walled canal, used by the reader of the *norito* or ritual. The canal is called *Mitarashi-gawa*, or River of Lustration. The remaining buildings are of the same character as in other Shintō shrines. Outside the watch-house facing the main gate, is suspended a long picture of Kōmei Tennō's progress hither in 1863,—a great event at the time, as it was a practical demonstration of the possibility of the Mikado coming forth from

his seclusion to take part in matters political, and thus inaugurated the system under which his son, the present Mikado, governs as well as reigns. One of the smaller shrines is the object of a peculiar superstition. It is believed that evergreens of any species resembling the *hiiragi* (a kind of holly) in general appearance, but having no spines on the leaves, will be converted into that species if planted before this chapel; and shrubs supposed to be in process of transformation are pointed out by the hostess of the adjacent tea-stall. The chapel is appropriately styled *Hiiragi no Miya*. The principal annual festival is celebrated on the 15th April, when the double cherry-blossoms which adorn the adjacent race-course are all out. The races, however, do not take place till the 5th May.

A pretty road leads from Shimo-Gamo to Kami-Gamo through an avenue of pine-trees 50 *chō* long, formerly the scene of many an Imperial progress, with the Kamo-gawa to the r., up whose course the avenue goes, while Hiei-zan rises behind it and Kurama-yama ahead.

Kami-Gamo.

This temple is usually said to have been founded in A.D. 677 by the Emperor Temmu, in honour of Wake-ikazuchi-no-Kami; but there seems to be some uncertainty attaching to its early history. According to the legend, as Tama-yori-hime, daughter of the god Kamo-no-Takesumi, was walking by the side of the stream, there came floating towards her a red arrow winged with a duck's feather, which she picked up and carried home. Shortly afterwards she was discovered to be pregnant, and she eventually gave birth to a son. The father was unknown; and as her parents disbelieved her declaration that she had never known a man, they determined, as soon as the child could understand what was said to it, to solve the mystery by resorting to a kind of ordeal. Inviting all the villagers to a feast, they gave the child a wine-cup, telling him to offer it to his father; but instead of taking it to any of the company, he ran out of the house and placed it in front of the arrow which Tama-yori-Hime had thrust into the roof.

Then transforming himself into a thunder-bolt, he ascended to heaven, followed by his mother. This myth evidently originated in an attempt to account for the name of the River *Kamo*, which means "wild-duck."

The temple buildings are quite plain and beginning to look old. The brick-red colour of the outer and inner palings is striking, though scarcely pretty. In the season of the cherry-blossoms, the place is gay with visitors and tea-booths. At other seasons it can scarcely be recommended except to those who, making a prolonged stay at Kyōto, desire to become acquainted with all its environs, and may then take *Kami-Gamo* on the way to

Kurama-yama, a favourite expedition 2 *ri* further off among the hills.

The name *Kurama* is said to be derived from an incident in the life of the Emperor *Temmu*, who, in A.D. 683, in order to escape from Prince *Otomo*, fled hither on a "saddled horse," which he left tied up at this spot.

The walk back from *Kurama-yama* to Kyōto may be varied by striking over the hills to *Shizuhara* and *Ōhara*, whence to *Yase* 1½ *ri*. From *Yase* to the *Sanjō Bridge* is 2½ *ri*.

Shugaku-in is an Imperial garden at the base of *Hiei-zan*, planned by the Mikado *Go-Mizuno-o* in the 17th century. The pagoda of *Tōji* forms the most conspicuous object in the view over the city, rising up as it does in the gap between *Otoko-yama* and *Tennō-zan*. The fine cherry-trees and maples were planted by *Kōkaku Tennō*, grandfather of the present Mikado.

ENVIRONS OF KYŌTO.

As may easily be seen by reference to the map, several of the temples and other places already mentioned are, strictly speaking, in the environs of Kyōto rather than within the limits of the city itself, owing to the already mentioned shrinkage of the latter in modern times. The following are, however, still further afield, demanding each the greater part of a day to be done comfortably.

1. Over **Hiei-zan** to **Ōtsu** and back. This delightful excursion may be varied as to its details. One may either ride the whole way on horseback, or go by *jinrikisha* to *Yase*,

This village and *Ōhara* close by are noted for the firm step and erect bearing of their women, who, contrary to usual Japanese custom, carry all loads on their heads. From time immemorial, nurses for infants of the Imperial House have been drawn from among these stalwart women.

whence by *kago*, or on foot over *Hiei-zan* to *Sakamoto*, thence by boat on Lake *Biwa* to *Ōtsu*, where visit the temple of *Miidera*, and back to Kyōto either by *jinrikisha* or railway. Or else one may return from *Miidera* to Kyōto by boat on the canal,—less than 1 hr. to *Keage* (see p. 329), the charge in an omnibus boat (*nori-ai-bune*) being only a few cents. In either case the day's programme may be so arranged, on starting from Kyōto, as to include a visit to *Ginkakuji* and *Shugaku-in* (the latter only for those having admission to the Kyōto palaces). The celebrated view from the summit of *Hiei-zan* includes a fine panorama of the valley of Kyōto and of Lake *Biwa* and its shores. Only towards the N. is the prospect cut off by *Hirayama*. Arrangements should be made for lunching at the summit, in order to enjoy the view at leisure. This grassy spot, known by the name of *Shimeizaka-take*, rises to a height of some 2,700 ft. above sea level. The stone figure in a stone box on the top represents *Dengyō Daishi* (see p. 54), so placed that he may gaze forever at the Imperial Palace in Kyōto. Should the weather be too cold for lunching on the hill-top, there is a tea-house a few *chō* down where one may take shelter.

The original name of *Hiei-zan* was *Hieno-yama*, perhaps meaning the Chilly Mountain; and the *Shintō* temple of *Hie* at *Sakamoto* at the E. foot of the mountain, popularly known as *Sannō Sama*, is called after it. *Hiei-zan* doubtless gained religious importance from the fact of its position due N.E. of the Imperial Palace at

Kyōto (comp. p. 104, foot of r. col.). During the middle ages Hiei-zan was covered with Buddhist temples and seminaries, the total aggregate of such buildings being stated at the extraordinary number of 3,000; and the monks, who were often ignorant, truculent, and of disorderly habits, became the terror of Kyōto, on which peaceful city they would sweep down after the manner of banditti. At last, in the 16th century, the great warrior Nobunaga, in order to revenge himself upon the monks for having sided with his enemy Asakura, Lord of Echizen, attacked the temples and committed them to the flames. The monks were dispersed far and wide until the accession to power of the Tokugawa Shōguns, who re-established the institution on a smaller scale, the number of the seminaries being thereforeward limited to a hundred and twenty-five.

On the way down from Hiei-zan towards Lake Biwa, several of the Buddhist buildings that have survived to the present day in a semi-deserted state, are passed, till at the base, just before the vill. of *Sakamoto* (Inn, Take-ya), we reach the large Shintō temple of *Sannō* or *Hiyoshi*, together with a number of subsidiary shrines, some so small as almost to look like toys. The stillness of the now half-deserted temples, the shade of the grand old trees, and the plashing of rills of water through the spacious grounds, produce a charming impression. No spot could be better fitted for a picnic. On the way into Ōtsu a halt may be made at the giant pine-tree of Karasaki (see p. 330).

2. *Iwashimizu Hachiman-gū*, also called *Otoko-yama*, is situated to the S.W. of Kyōto on the l. bank of the Yodogawa, close to the vill. of Yawata, opposite Yamazaki station on the Tōkaidō Railway.

The temple, which is dedicated to the God of War (see p. 42), stands on a hill some 300 ft. above the river, and is built in the Ryōbu Shintō style, on a stone-faced platform 10 ft. high. In former times pilgrims were allowed to walk round the outer edge of the corridor surrounding the building, so that they were able to see the golden gutter between the eaves

of the oratory and chapel. This is said to be still in its place, in spite of the great temptation to convert it into current coin. From the E. gate a few flights of steps descend to the well called *Iwa-shimizu*, that is, "Pure rock water," after which the temple is named.

Crossing the river, the visitor should ascend *Tennō-zan* to the pagoda of Takara-dera, 200 ft. above the bank.

Here are buried some of the Chōshū men who performed *harakiri* on the top of the hill above, after the repulse of the attack made on the Mikado's palace by the warriors of that clan in 1864. Three hundred feet higher is a gigantic stone *torii*; and a little further, on the slope where they killed themselves rather than surrender to be treated as common criminals, stands the monument raised to their memory by the prince of Chōshū. This hill and the narrow pass between it and the river, occupied by the vill. of *Yamazaki*, are famous in Japanese history as the battle-field where Hideyoshi routed the forces of the traitor Akechi Mitsuhide in 1582, and thus avenged the assassination of his patron Nobunaga.

Other places which native holiday-makers would combine in the same day's expedition are *Ao no Komyōji*, *Nagaoka no Tenjin*, and *Hashimoto*.

3. *Atago-yama* (see p. 98 for details connected with this name) is a conspicuous peak to the N.W. of Kyōto, about 2,900 ft. above the sea. The ascent of it may advantageously be combined with a visit to *Omuro Gosho* (see p. 304), *Uzumasa*, and *Seiryūji*, which all lie in the same direction. *Takao* also is not far out of the way. A short distance beyond *Seiryūji* is a red *torii* at the bottom of a hill called *Kokoromi-zaka*, which might be rendered "Test Hill," as it puts the pilgrim's endurance to a first trial before he reaches the more arduous ascent to the summit of the mountain. Descending to the vill. of *Kiyotaki*, 17 *chō*, we cross the stream which lower down unites with the *Ōigawa* to form the *Katsura-gawa*, and then begin to climb a very steep

path to the Minakuchi-ya. On the way up, are two resting-places which command a good view of the plain. The last half of the ascent is much less steep, and the distance from the last tea-house to the summit is but 5 *chō*. On the 1. one catches a glimpse of the Ōigawa and the town of Kameoka in the plain of Tamba. There is a fine bronze *torii* with a boar in relief at the top of the ascent. Several flights of stone steps lead up to the front chapel, which is dedicated to the creatress Izanami and her child the God of Fire, whose birth caused her death. The most common ex-voto is a picture of a wild boar. At the back stands a second chapel dedicated to Toyouke-bime, the Goddess of Food, and two other deities. Charms are sold by the priests as a protection against fire.

4. Kurama-yama. See p. 324.

5. Rapids of the Katsura-gawa and Arashi-yama. This expedition makes a pleasing variety in the midst of days spent chiefly in visiting temples. The distance from the Kyōto Hotel to the village of Hōzu, where boats are engaged for the descent of the rapids, is under 6 *ri*; but the road, though practicable for jinrikishas the whole way, is hilly and rough in places, so that two coolies should be taken. A good plan is to engage jinrikishas for the whole round, as none can be counted on at the landing-place at Arashi-yama, the point to which the descent of the river is made. There is no extra charge for taking them in the boat. The charge (1894) for a large boat to descend the rapids is \$3½; but it is advisable to reach Hōzu before noon, as the boatmen make a double charge after that hour, on the ground of their not being able to re-ascend the river the same day. Visitors from Kōbe or Ōsaka should alight from the train at *Mukō-machi*, the station before reaching

Kyōto, and join the road at Katagiwara, thereby saving in distance 2 *ri* 9 *chō* and the additional journey by rail. Jinrikishas can be engaged at Mukōmachi; the distance to the junction of the roads at Katagiwara is 18 *chō*.

The rapids commence almost immediately below Hōzu. The bed of the river is very rocky, but the stream at its ordinary height not particularly swift. The scenery is charming. The river at once enters the hills which soon rise precipitously on either hand, and continues its course between them for about 13 m. to Arashi-yama. Of the numerous small rapids and races, the following are a few of the most exciting:—*Koya no taki*, or Hut Rapid, a long race terminating in a pretty rapid, the narrow passage being between artificially constructed embankments of rock; *Takase*, or High Rapid; *Shishi no Kuchi*, or The Lion's Mouth; and *Tonase-daki*, the last on the descent, where the river rushes between numerous rocks and islets. One *ri* before reaching Arashi-yama, the Kiyotaki-gawa falls in on the 1. The descent takes on an average about 2 hrs., but varies slightly according to the amount of water in the river. There are several good tea-houses at the landing-place at Arashi-yama, whence to the chief hotels in Kyōto takes less than 1 hr. in jinrikisha with two men. After heavy rains the boatmen generally decline to go, as the river then becomes dangerous.

6. Uji (*Inns*, Yorozu-ya on the Kyōto side of the river, and Kikuya on the other side) lies a little under 4 *ri* S. of Kyōto. There is a good jinrikisha road the whole way. This neat little town, picturesquely situated on the Yodogawa, here called Ujigawa, which drains Lake Biwa, is surrounded by tea plantations that have been famous for many centuries as producing the finest tea in Japan.

Tea is believed to have been introduced from China in A.D. 805 by the Buddhist abbot, Dengyō Daishi. The Uji plantations date from the close of the 12th century.

The tea begins to come to market about the 10th May; but the preparation of the leaf can be seen going on busily in the peasants' houses for some time later. The finest kinds, such as *Gyoku-ro* ("Jewelled Dew"), are sold at very high prices—as much as from \$5 to \$7½ per lb. Those, however, who expect to see large firing or selling establishments will be disappointed. Each family works independently in quite a small way, *more japonico*, and gives to the tea produced by it whatever fancy name it chooses. The citizens of Kyōto visit Uji in the summer to see the fire-flies, and to enjoy the pretty view up the river which recalls that from Arashiyama.

Uji's chief sight is the ancient Buddhist temple of *Byōdō-in*, belonging to the Tendai sect and connected in history with the name of the famous warrior, Gen-sammi Yorimasa.

The monastery dates from 1052. Here Gen-sammi Yorimasa committed suicide in A.D. 1180 after the battle of Uji Bridge, where, with 300 warriors, he resisted 20,000 men of the Taira clan, in order to afford time for Prince Mochihito to effect his escape. After prodigies of valour had been performed by this little band, most of whom fell in the defence of the bridge, Yorimasa retired to *Byōdō-in*, and while his remaining followers kept the enemy at bay, calmly ran himself through with his sword in the manner of an ancient Japanese hero. He was then seventy-five years of age. Yorimasa is famous in romance for having, with the aid of his trusty squire I-no-Hayata, slain the monster called *Saru-tora-hebi* which tormented the Emperor Nijō-no-in.

The large stone monument of irregular shape, seen to the l. on entering the grounds of *Byōdō-in*, was erected in 1887 to hand down to posterity the praises of Uji tea. The building beyond the lotus pond is the *Hō-ō-dō*, or Phoenix Hall,

A replica of the Phoenix Hall was set up at Chicago by the Japanese Government

Commission in 1893, and left as a permanent memento of Japan's participation in the World's Fair.

one of the most ancient wooden structures in Japan, perhaps the most original in shape, and formerly one of the most beautiful, though now unfortunately a good deal decayed. It derives its name from the circumstance that it is intended to represent a phoenix, the two-storied central part being the body, and the colonnades r. and l. the wings, while the corridor behind forms the tail. The ceiling is divided into small coffers inlaid with mother-of-pearl. Round the top of the walls runs a sort of frieze representing the Twenty-five Bosatsu and various female personages. The doors and the walls r. and l. and behind the altar are covered with ancient Buddhist paintings by Tamenari, now almost obliterated, of the Nine Regions of *Sukhavāti* (Jap. *Kubon Jōdo*), the Pure Land in the West, where the saints dwell according to their degrees of merit. The altar or stage was originally covered with *nashiji* gold lacquer inlaid with mother-of-pearl; and as every inch of the walls and columns was elaborately decorated with paintings, the effect of the whole when new must have been truly dazzling. By criminal neglect this gem of art was left open for many years to every wind of heaven; and what between the ravages of the weather and the ravages of thieves, the place has been reduced to its present sad decay. On the roof are two phoenixes in bronze, 3 ft. high, which serve as weathercocks.

The *Hondō*, or present main temple, which is much newer, has nothing that calls for special mention. The Apartments, though poor, contain various objects of interest,—*kakemonos*, illustrated scrolls, and relics of Yorimasa, among other things his flag which is inscribed with Sanskrit characters, his bow, saddle, and armour, a small coloured

image of him in priestly garb which looks like a portrait, and a very old *kakemono* representing his life and adventures. There is also a flag, interesting as a very early example of the Japanese national device of the red sun on a white ground (*Hi no maru*). On the sun are inscribed the characters *Namu Amida Butsu*, and a date corresponding to the 30th November, 1185. The collection includes furthermore a number of small Buddhist images.

The walk up the stream to the temple of *Kōshōji* by the Uji bridge, is very pretty. The most agreeable way of returning to Kyōto is to take boat, and drop down to the Kyōbashi at Fushimi in about an hour, whence home by jinrikisha. Observe that an expedition to Uji may be combined with a visit to the *Dai-butsu*, *San-jū-san-gen-dō*, *Tōfukuji*, and the temple of *Inari* (see pp. 308-11). Instead of following the main road from Kyōto to Uji, some recommend a détour via the temples of *Fuji-no-mori* and *Ōbaku-san*. Both these ancient and once celebrated edifices have, however, fallen into such lamentable decay as really not to be worth going out of one's way to see.

Fuji-no-Mori is dedicated to Toneri Shin-nō, the chief compiler of the *Nihongi*, or "Chronicles of Japan," completed A.D. 720. *Ōbaku-san*, founded in 1659 by a Chinese priest named Ingen, possesses a complete set of wooden blocks for printing the Chinese version of the Buddhist scriptures.

Those who prefer jinrikisha riding to the train, might go from Kyōto to Nara via Uji—not much more than $\frac{1}{2}$ day's run—passing through the vill. of Nagaike and along the banks of the Kizugawa.

ROUTE 40.

LAKE BIWA.

1. GENERAL INFORMATION: LAKE BIWA CANAL. 2. KYŌTO TO ŌTSU. MIIDERA. SETA BRIDGE. ISHI-YAMA-DERA. HIKONE. NAGAHAMA. CHIKUBU-SHIMA.

1.—GENERAL INFORMATION.

Glimpses of this beautiful lake, whose southern and eastern shores are classic ground, can be obtained from the carriage windows by those travelling on the Tōkaidō Railway between the stations of Maibara and Baba; but they are glimpses only. To explore the best portions of the Lake Biwa district thoroughly, the proper plan is, taking Kyōto as the starting-point, to go to Ōtsu either by rail or jinrikisha, or else to go over Hiei-zan, as explained on p. 324, to do the southern end of the lake from Ōtsu as a centre, and then to take one of the little lake steamers from Ōtsu to Hikone and Nagahama, returning to Ōtsu by rail, and thence either westwards to Kyōto or eastwards in the direction of Yokohama.

The Lake of Ōmi, generally called Lake Biwa (*Biwa-ko* in Japanese), on account of a fancied resemblance between its shape and that of the Chinese guitar, measures some 36 miles in length by 12 m. in width. Its area is approximately equal to that of the Lake of Geneva. Dr. Rein gives its height at about 100 metres (333 ft.) above the level of the sea; and its greatest depth is said to be the same, but in most places is much less. From Katata towards Seto it becomes very narrow, while the northern part is oval in shape. On the W. side the mountain ranges of Hiei-zan and Hirayama descend nearly to the shore, while on the E. a wide plain extends between Musa and Torimoto towards the boundary of Mino. There are a few small islands in the lake, of which Chikubu-shima near the N. end is the most celebrated. According to a legend long firmly believed in by the Japanese, Lake Biwa was produced by an earthquake in the year 286 B.C., while Mount Fuji rose out of the plains of Suruga at the same moment. Constant reference is made in Japanese poetry and art to the "Eight Beauties of Ōmi" (*Ōmi*

Hak-kei), the idea of which was derived, like most other Japanese things, from China, where there are or were eight beauties at a place called Siao-Siang. The Eight Beauties of Ōmi are: the Autumn Moon seen from Ishiyama, the Evening Snow on Hirayama, the Blaze of Evening at Seta, the Evening Bell of Miidera, the Boats sailing back from Yabase, a Bright Sky with a Breeze at Awazu, Rain by Night at Karasaki, and the Wild Geese alighting at Katata. As usual, convention enters largely into this Japanese choice of specially lovely scenes; but all foreigners will admit the great general beauty of the southern portion of the lake.

A new feature—useful though not beautiful—added to the neighbourhood of Ōtsu by the modern thirst for progress and to meet the needs of the inhabitants of Kyōto, is the *Lake Biwa Canal*, which, with the *Kamogawa Canal* (now in course of construction), the Kamogawa itself, and the Yodogawa, will bring Lake Biwa into navigable communication with Ōsaka Bay. It was begun in 1885, and opened to traffic in the spring of 1890. Carrying goods and passengers between the province of Ōmi and Kyōto, it has brought the rich harvests of the former within the reach of the city markets; and by irrigating the Yamashina valley and the upper part of the valley of Kyōto, it has already led to great extension of the area under rice cultivation. It also supplies water-power to mills and manufactories in Kyōto. The main canal is $6\frac{1}{2}$ m. in length, and in parts of its course runs through long tunnels. The total fall is 143 ft., and at Keage, near its entrance into Kyōto, the greater part of this fall is utilised for traffic by an incline $\frac{1}{2}$ m. long, along which the boats, placed in wheeled cradles, are drawn by an electric motor stationed at the foot of the incline. At Keage, at the top of the incline, the water of the canal divides, one part flowing in a branch canal, $5\frac{1}{2}$ m. long, which runs north of Kyōto and is available only for irrigation and water-power. The other part of the water enters three 36 in. pipes and is conveyed by these to the foot of the incline, where, before again forming a navigable canal, it serves to give the power needed to work the electric motor which, by means of a wire cable, runs the boats up and down the incline. This motor also works spinning mills, rice mills, etc., besides a system of incandescent and arc electric lights. From the foot of the incline there is another stretch of open canal, with a regulating lock between it and the old canal leading to Fushimi, a suburb of Kyōto. But this old canal being able to pass only boats of small draught, is of little use; and a new canal, to Fushimi, begun in 1892, is approaching completion. This, the *Kamogawa Canal* already mentioned, will have eight locks and one canal-incline, and will carry heavy cargo

and passenger boats. The cost of the Lake Biwa Canal has been officially stated at $1\frac{1}{2}$ million *yen*, and was met one-third by an Imperial grant, one-third from the national revenue, and one-third by the citizens of Kyōto. The project of bringing the waters of the lake to Kyōto was conceived and carried out by Mr. K. Kitagaki when he was Governor of Kyōto; and a curious personal item in connection with the matter is the fact that the design of such a water-way, which should also be suited for the transport of men and merchandise, was made the subject of the graduation essay for the diploma of the College of Engineering in Tōkyō by a student who then became the engineer entrusted by Governor Kitagaki with the execution of the work. It thus came about that a very fine piece of engineering—great both in plan and in execution—was designed and carried through successfully by a mere youth, who rose at once to the position of one of the leading engineers in his country. The same engineer has designed the new Kamogawa Canal; his name is Tanabe Sakurō. For some two years or so, when engaged on the work he lost the use of the fingers of his right hand; and all the writings for his essay, and the beautifully executed drawings were done with the left hand which he trained to the task.

The natural drainage of the lake is by a river flowing out of its S. end, which bears in succession the names of Setagawa, Ujigawa, and Yodogawa. It is not navigable in its upper course. After passing circuitously down near Fushimi, where it receives the waters of the canal, it falls into the sea at Ōsaka.

Small steamers ply daily between Ōtsu and Hikone, Maibara, and Nagahama on the E. coast of the lake, and along the W. coast between Ōtsu, Katata, Katsuno, etc., ending up at Shiotsu at the N. extremity.

2.—KYŌTO TO ŌTSU BY JINRIKISHA. ŌTSU AND NEIGHBOURHOOD.

The run from Kyōto to Ōtsu by the Tōkaidō Railway takes about $\frac{3}{4}$ hr. The Ōtsu station, called **Baba**, stands some way out of the town. For this reason, and also on account of the excellence of the highway, which is part of the historic Tōkaidō and still retains some of the bustle and picturesque-ness of former days, many prefer to do the distance by jinrikisha. One may also thus ad-

vantageously combine a visit to the *Kinkōzan Potteries* at Awata on the E. outskirt of Kyōto, which are extensive and most interesting, the visitor being shown the whole process, from the kneading of the clay to the painting in gold and colours and the firing of the completed pieces. Leaving Awata, we pass l. the *Lake Biwa Canal*, just at the spot (Keage) where the portage by rail takes place. After ascending a gentle rise called Hino-oka-tōge, we next see r. the former Execution Ground (*Shioki-ba*), now turned into a rice-field, and then l. the *Tumulus of Tenji Tennō*, a Mikado of the 7th century. It is a mound overgrown with pine-trees, like all the hillsides hereabout. The vill. of *Yamashina*, which stands on the boundary between the provinces of Yamashiro and Ōmi, and has furnished a title to one of Japan's Imperial princes, is soon reached, and after it the villages of *Oiwake* and *Otani*, where the high-road and the railway run side by side. The gentle ascent next climbed is called *Ōsaka* (properly *Au saka*, "the Hill of Meeting," of course having nothing whatever to with the city of Ōsaka).

On the top formerly stood a barrier, or *octroi*, constantly referred to in Japanese poetry, and thus described by Semi-marō, one of the bards of the *Hyaku-nin Is-shu*, or "Century of Poets," in a stanza which every Japanese knows by heart :

The stranger here from distant lands,
The friend his home-bound friend may
greet ;
For on this hill the barrier stands,
The gate where all must part and meet.*

Just over the top of the hill stands a tiny shrine to Semi-marō. Lake Biwa then comes in view, and a minute later we are in Ōtsu (*Hotel*, *Minarai-tei*, semi-foreign), a flourishing town, capital

of the province of Ōmi and of the prefecture of Shiga, built on the shore of the lake.

This city gained an unenviable place in the annals of contemporary Japan, through the attempted murder there of the Czarewitch on the 11th May, 1891. The would-be assassin, Tsuda Sanzō, had distinguished himself on the loyal side in the Satsuma Rebellion, and having subsequently entered the police service, was actually on duty at the time as one of the Czarewitch's guards. Some of the good people of Ōtsu proposed to alter the name of their city, which had thus become infamous; but though such changes are by no means rare in Japan, this particular suggestion was not adopted. Tsuda Sanzō died a convict in Yezo in the latter part of the same year.

On a hill close to the town stands the famous Buddhist temple of

Miidera, No. 14 of the Thirty-three Places sacred to Kwannon (see p. 343).

This monastery was founded in A.D. 675 by the Emperor Tenji, and rebuilt in magnificent style in the following century. The present structure, which dates only from 1690, is poor. The granite obelisk is quite modern, having been erected to the memory of the soldiers from this prefecture who fell fighting on the loyalist side against the Satsuma rebels.

The view is entrancing, especially from the obelisk. On the spectator's extreme l. is Hiei-zan, then Hira-yama; next, in faint outline, the island of Chikubu-shima near the N. end of the lake, with the high land of Echizen behind; straight ahead are other mountains not specially notable, excepting pointed Chōmeiji-yama, and Mikami-yama (*Mukade-yama*) shaped like a miniature Fuji. To the extreme r. is Tanakami-zan. At the spectator's feet are the lake and the town of Ōtsu, with the Canal running straight towards him.

Not quite $1\frac{1}{2}$ ri N. of Ōtsu, along the W. shore of the lake by a level jinrikisha road, is

Karasaki, famous all over Japan for its giant pine-tree, which is one of the most curious trees in the world, and perhaps the very largest of its species—not in height,

* *Kore ya kono
Yuku mo kueru mo
Wakarete wa
Shiru mo shiranu mo
Au saka no seki.*

but in extent. Its dimensions are stated as follows:

Height, over	90 ft.
Circumference of trunk, over	37 „
Length of branches from	
E. to W.	240 „
Length of branches from N.	
to S.	288 „
Number of branches, over..	380 „

Most of the branches spread downwards and outwards, fan-like towards the ground, being in most places so low that one has to crouch in order to pass under them, and are supported by a whole scaffolding of wooden legs and stone cushions. The holes in the trunk are carefully stopped with plaster, and the top of the tree has a little roof over it to ward off the rain from a spot supposed to be delicate. In front of this tree, for which immemorial age has gained the reputation of sanctity, stands a trumpery little Shintō shrine called *Karasaki Jinja*.

Those having time to spare should continue on 20 *chō* further along this road to *Sakamoto* (*Inn*, *Takeya*), just beyond which, on the slope of *Hiei-zan*, they will find the fine *Temple of Sannō* already referred to on p. 325.

The best expedition on the opposite, or S.E., side of *Ōtsu* is to the long bridge of *Seta* and the temple of *Ishiyama-dera*, a pleasant jinrikisha ride. After leaving *Ōtsu*, one passes through *Zeze*, which is practically a suburb of *Ōtsu* (most Japanese prefer the *Sakamoto-ya* inn at *Zeze* to any of those at *Ōtsu*). Observe r. the barn-like temple of *Empuku-in*, with quaint images—some painted, some unpainted—of the Five Hundred *Rakan*, seated on shelves placed round three sides of the hall. On leaving *Zeze*, the road leads over a sort of common called *Awazu-nohara*. Here the cultivated plain to the r., the avenue of pine-trees lining the road, the blue lake to the l., and the hills encircling the horizon—some brilliantly green with

pine-trees, some bare and white, some blue in the distance, with broad spaces between, and the cone of *Mikami-yama* ahead—this *tout ensemble* forms an ideal picture of tranquil and varied loveliness. Two *chō* past the vill. of *Torigawa*, stands the celebrated

Long Bridge of Seta (*Seta no Naga-hashī*), spanning the waters of the lake at the picturesque spot where it narrows to form the *Seta-gawa*, so called from the vill. of *Seta* on the opposite bank. A bridge had existed at this spot from the earliest times. The present structure was last repaired in 1875. Properly speaking, the bridge is two bridges, there being an island in mid-stream, on which they meet. The first bridge is 215 Japanese ft. long, the second 576 ft. A tiny Shintō shrine on the opposite bank of the river, to the r., is dedicated to the hero *Tawara Tōda Hidesato*, who slew the giant centipede from which *Mukade-yama* takes its name. (See the story entitled *My Lord Bag O'Rice* in the *Japanese Fairy Tale Series*.)

Returning to the vill. of *Torigawa*, we follow for a short distance down the r. bank of the *Setagawa* to

Ishiyama-dera. In the vill. just before reaching the temple are numerous tea-houses where lunch may conveniently be taken.

This famous monastery, No. 13 of the Thirty-three Holy Places, was founded in A.D. 749 by the monk *Ryōben Sōjō*, in obedience to a command of the Emperor *Shōmu*. Having been destroyed by fire in 1078, it was rebuilt a century later by *Yoritomo*. The present main temple was built by *Yodo-Gimi*, the mother of *Hideyori*, towards the end of the 16th century. The name *Ishi-yama-dera*, lit. "the temple of the rocky mountain," is derived from some large black rocks of fantastic shape, which crop up out of the soil in the middle of the grounds, and have been utilised by the priests for purposes of landscape gardening.

The temple grounds occupy the lower part of a thickly wooded hill on the r. bank of the river, and extend almost down to the water's

edge. Passing along an avenue of maple-trees and ascending a flight of steps, the visitor reaches the platform where stand the already-mentioned black rocks, above which again is the main temple, dedicated to the Two-Armed Omnipotent Kwannon. The building, which is partly supported on piles, is dingy within. The altar is so dark that the image of Kwannon can scarcely be distinguished. It is 16 ft. high, and is attributed to Ryōben. In its interior is hidden the real object of worship, a small image 6 inches in height, once owned by the famous Prince Shōtoku Taishi. On pillars in front of the altar hang prayer-wheels and a fortune-box (*o mikuji-bako*), the latter being a cylinder containing little brass chopsticks marked with notches,—one, two, three, and so on up to twelve. The anxious enquirer shakes one of these out of a small hole at one end of the cylinder, observes the number of notches on it, and then reads off, from a board hanging higher up, a verse telling what may be called his fortune, but is in many cases rather a short homily addressed to his characteristic defect. The date inscribed on the cylinder is 1888. The paper labels that will be noticed on the pillars are stuck there by pilgrims, and contain their names address and date of pilgrimage—are in fact a sort of visiting card. The small image near the entrance is Bishamon. A little room to the r., known as the *Genji no Ma*, is said to have been occupied by Murasaki Shikibu, a famous authoress of about A.D. 1000, during the composition of her great romance, the *Genji Monogatari*. A small fee to the custodian will unlock the door, and enable the visitor to inspect the ink-slab she used and a manuscript Buddhist Sūtra said to be in her handwriting.

The grounds contain several minor temples and other buildings. Walk-

ing up past the pagoda, one reaches the *Tsuki-mi no Chin*, whose name means literally "the Moon-Gazing Arbour." This point affords a charming view of the lake, the river, the long bridge, and the mountains enclosing the basin of the lake to the E., the foreground being, however, somewhat spoilt by rising ground all along the l. bank of the river. Ishiyama-dera is famous for the beauty of its maple-trees in autumn.

All the above can easily be seen within the limits of one day—Mii-dera, Karasaki, and Sakamoto being taken in the morning, and the Long Bridge with Ishiyama-dera in a short afternoon. A second day will be required to do the chief places on the E. shore of the lake,—Hikone and Nagahama, with perhaps Chikubu-shima. Those staying at the vill. of Ishiyama-dera may thence make a pleasant excursion to the temple of *Tashiki Kwannon* on the summit of a hill some way down the course of the Setagawa.

Hikone (*Inns*, * *Raku-raku-tei*, near the castle-moat, with beautiful garden; *Matsu-ya*) is picturesquely situated on the shore of the lake, and possesses the remains of a fine feudal castle, formerly the seat of a Daimyō called Ii Kamon-no-Kami.

This castle was about to perish in the general ruin of such buildings, which accompanied the mania for all things European and the contempt of their national antiquities, whereby the Japanese were actuated during the first two decades of the present régime. It so chanced, however, that the Mikado, on a progress through Central Japan, spent a night at Hikone, and finding the local officials busy pulling down the old castle, commanded them to desist. The lover of the picturesque will probably be more grateful to His Majesty for this gracious act of clemency towards a doomed edifice than for many scores of the improvements which the present Government has set on foot, more especially when the so-called improvements relate to architecture.

About 3½ *ri* from Hikone, away in the hills towards Seki-ga-hara, is a

fish-breeding establishment (*Yōgyōba*), where salmon and salmon-trout are reared according to the most approved modern methods. The place may be also reached from Maibara station, whence the distance is but 2 *ri* 13 *chō*.

Nagahama (*Inn*, Masu-ya at railway station), also on the lake, is the finest town between Ōtsu and Tsuruga, and commands a delightful view.

This place is celebrated for its crape called *kama-chirimen*, for *tsunugi* woven from spun silk, and for mosquito netting, most of which is made in the surrounding villages by weavers who receive the thread from the dealers in the town and return it to them made up. When the crape comes from the weavers, it presents the appearance of gauze, and has to be boiled by persons called *neri-ya*. Upon drying it shrinks considerably in breadth, and assumes the wrinkled texture proper to crape. There are two qualities, one perfectly white, which alone is suitable for dyeing scarlet, and another of a pale bluish tint which will take all other dyes. A large quantity of the raw silk used in this manufacture is produced in the neighbourhood.

The island of **Chikubu-shima** near the N. end of Lake Biwa, can be reached from Nagahama, 3 *ri* by boat. A better plan still is to take *jinrikisha* from Nagahama to the vill. of *Hayazaki*, whence it is only a passage of 50 *chō*. Remember that Lake Biwa, like most lakes, is subject to sudden squalls, making it always advisable to engage an extra boatman in case of need. It is also sometimes possible, by previous application, to get one of the lake steamers to stop at the island. Chikubu-shima, which is high and thickly-wooded, has a temple to Kwannon which is No. 30 of the Thirty-three Holy Places. There are no inns on the island.

The priests tolerate no taking of life, whence doubtless the fact that myriads of cormorants and herons make their home here, particularly in the breeding season, July and August; and it is a wonderful sight, at the approach of

evening, to see them flocking thither from every quarter. From the summit of the island one can look down upon their nests among the branches of the pine-trees, which there line the almost perpendicular coast. In order to prevent the birds from polluting the temple, the priests hang up boards which clatter in the wind, or are pulled by strings to frighten them away.

The return journey by train from Nagahama to Ōtsu calls for no special description, the mountains, etc., that are seen being those already often mentioned.

ROUTE 41.

NARA AND NEIGHBOURHOOD.

1. ŌSAKA-NARA RAILWAY. HŌRYŪJI.

2. NARA.

Nara is easily reached by train from Ōsaka. One of the intermediate stations, Hōryūji, possesses considerable interest.

1.—ŌSAKA-NARA RAILWAY.

Distance from Ōsaka.	Names of Stations.	Remarks.
	ŌSAKA (Mina-to-machi). Tennōji. Hirano.	
2½ m. 4¾		
7½	Yao	{ Alight for temple of Shigi-sen.
10	Kashiwabara.	
15½	Ōji.....	{ Change for Takata and Sakurai.
18	Hōryūji.	
22¾	Kōriyama.	
25½	NARA.	

The line, leaving the S.E. end of Ōsaka, crosses a wide, cultivated plain encircled at a consider-

able distance by mountains, those ahead and to the r. being the mountains of Yamato, the province in which Nara stands. The scenery is picturesque between Kashiwabara and Oji, after which latter place on to Nara it becomes flat.

From Yao it is 50 *chō* to *Shigi-sen*, the scene of a famous victory by Shōtoku Taishi over the rebel Mononobe-no-Moriya. The temple is dedicated to Bishamon, who is supposed to have lent his assistance to the victor. It is adorned with the crest of centipedes peculiar to that divinity.

At **Kashiwabara** is a temple called Dōmyōji, to which yearly pilgrimages are made. The vill. of

Hōryūji (*Inns*, Daikoku-ya, Kase-ya) takes its name from a very ancient monastery, which, though somewhat battered by time, well merits a visit from the student of art and antiquity.

Hōryūji is the oldest existing Buddhist temple in Japan, having been founded by Shōtoku Taishi and completed in A.D. 607. Owing to its exceptionally important collection of art treasures, it some years ago attracted the attention of art critics and of the Imperial Government, the latter having in 1887 given a sum of \$10,000 towards its support. There is also a local *Hozon-kwai*, or Society for the Preservation of the Temple. The temple is always open, excepting on certain special occasions. A fee of \$1 should be given to the custodian, who will show the visitor the various objects of art (*reiho-mono*).

Instead of entering by the main gate, called *Akezu-no-mon*, it is usual to take a short cut through the Hachiman gate close to the inns. In this way the *Yume-dono* is visited first, and the principal part of the monastery taken afterwards. The *Yume-dono*, or Hall of Dreams, an octagonal building in the centre of an enclosure surrounded by a closed gallery, is dedicated to Kwannon. On the E. of the image of this goddess is that of the Eleven-faced Kwannon (600 years old), and on the W., Shōtoku Taishi, 1,100 years old. The *Yume-dono* is now generally kept closed. Behind it is a

long building, in the r. part of which, called the *Shariden*, the pupil of the left eye of Buddha is kept. It is shown every day at noon. The walls are covered with paintings by a Chinese artist named Shun-in. In the l. part of the building, called *Go Eiden*, are wall-pictures representing the events of the prince's life, attributed to Hada-no-Chishin, A.D. 1069. In this room is an ancient bronze image called *Yume-tagai no Kwannon*, which is invoked to counteract the effects of bad dreams. Other buildings near by are the *Dembō-dō* connected by a small bridge, and *Sōgenji*.

Leaving this part of the monastery, we pass through a gateway, and come to a building which contains a small equestrian statue of Shōtoku Taishi subduing Moriya-no-Daijin; the incident is depicted in greater detail upon the ex-voto painting outside. In the corresponding building, called *Taishi-dō* or *Shōryō-in*, which is said to be in the same style as the *Shishin-den*, or Chief Reception Hall of the ancient palace of Nara, is an image of the prince at the age of thirty-five attributed to himself, and a Nyo-i-rin Kwannon and Jizō by a Korean sculptor of the 6th century.

We now approach the chief temples, which stand in an oblong enclosure surrounded by a *kwairō*, or large closed gallery. The *Ni-ō* in the two-storied gateway are remarkable statues; the black one is carved out of a single cryptomeria trunk, while the red one opposite is of wood covered with clay. The *Kondō*, which stands a little on the l. of the entrance, and the pagoda are all that are left of the original buildings, and are the oldest wooden structures in Japan, their age being over twelve centuries and a half. The *Kondō* contains, on the S. side, a bronze image of Buddha, formerly gilt, attributed to Tori Busshi, flanked by Yakuō Bosatsu

and Yakujō Bosatsu. On the E. side is Yakushi Nyorai, also by Tori Busshi, with Nikkō Bosatsu and Gwakkō Bosatsu r. and l. The W. side is occupied by Amida, accompanied by Kwannon and Seishi. These three images were cast in 1231 to replace the original ones, which had been stolen. The wooden figures of Tamon-Ten and Kichijō-Ten date also from the middle of the 13th century. The Shi-Tennō are by two Chinese sculptors, and belong to the middle of the 7th century. The bronze image of Yakushi and the wooden figure of Fugen are said to have been brought to Japan by the Indian priest whose name is translated Zemui. On the N. side is another bronze Amida, flanked by Kwannon and Seishi, said to have belonged to Kōmyō Tennō (A.D. 1336—1348). The lanky wooden figure of Kokuzō Bosatsu, 8 ft. high, and the wooden Kwannon are said to be Indian. The walls are covered with paintings of Buddhist subjects executed in a noble manner, attributed to the sculptor Tori Busshi and to a Korean priest of the same early period, which are of extreme interest and value for the history of art in Japan. Of their great antiquity there can be little doubt, and the excellence of the style in itself confirms the opinion that they are the work of Korean artists, for they are superior to anything known to have been produced by Japanese painters. The ground-floor of the pagoda contains some very curious tinted terra-cotta groups ascribed to Tori Busshi; on the S., Amida with Kwannon and Daiseishi; on the E., Monju and Jōmyō Koji or Yuima; on the N., the entry of Shaka into Nirvāna; and on the W. his cremation. The expression on the countenances of some of the weeping disciples is excellent; their costume represents what was supposed by the sculptor to be Indian dress. The *Dai-Kōdō*, or great Lecture Hall, on the N. side of the closed gallery, is dedi-

cated to Yakushi and a host of other deities.

On a mound behind is the *Mine no Yakushi*, an octagonal building dedicated to Yakushi. The image of this deity and the twelve smaller images representing the Signs of the Zodiac are attributed to Gyōgi Bosatsu. This temple is a unique sight, being literally hidden under the enormous number of short swords and metal mirrors placed there as offerings by men and women respectively, whose prayers for restoration to health have proved efficacious. Drills, presented by persons who have been cured of deafness, also line the walls in great numbers. The *Kami-no-Dō*, a building on the r., contains colossal images of Shaka, Monju, Fugen, the Shi-Tennō, a group representing the death of Buddha, and paintings depicting the eight scenes of his existence, viz. his birth in the Tushita heaven, his conception by Maya Bunin, his birth on earth, admission into the priesthood, temptations, perfection, preaching, and entry into Nirvāna. In the building called *Sankyō-in*, on the W. side of the closed gallery, is an image of Shōtoku Taishi at the age of forty-two, besides an Amida by Gyōgi, a Monju, a Miroku, and the Shi-Tennō.

The principal annual festival at Hōryūji is celebrated on the 22nd day of the 9th moon, according to the old Japanese calendar.

[Some 12 *chō* from Hōryūji stands **Tatta**, formerly pronounced *Tatsuta*, which is famous in Japanese poetry for the maples lining the banks of the river that flows past it. Near Hōryūji, too, is the *Misasagi*, or Tumulus of Suinin Tennō, a prehistoric Mikado supposed to have reigned at the beginning of the Christian era. It is a large and striking gourd-shaped mound, planted with trees and having a broad new moat round it, and at one end a small *torii* form-

ing the approach to a neat gravel walk.]

Kōriyama (*Inn*, Kiku-ya). The walls of Nara, when that city was the capital, extended almost to what is now the E. limit of this town.

2.—NARA.

Nara, (*Inns*, Musashino, prettily situated in the park at the foot of Mikasa-yama; Kado-ya, convenient central situation,—both semi-foreign. Also *Kiku-ya, Imban-ya near Sarusawa-no-ike, Jap.; Jap. rest., Sawano-ya, near Kōbukuji) is sometimes called *Nanto* by the learned.

The chief products of Nara are Indian ink, fans, and little wooden toy figures of the *Nō* performances, called *Nara ningyō*.

Nara was the capital of Japan during seven reigns, from A.D. 709 to 784, when the Emperor Kwammu removed the seat of government to the province of Yamashiro. The town is at the present day probably but a tenth of its former size. It is situated in the North of Yamato, close to the boundary of Yamashiro, and at the foot of a range of mountains which runs N. and S., roughly dividing the upper part of Yamato into two equal parts. The site where the palace stood is about three miles W. of the town on the Hokkeji road.

From the Musashino inn, the chief sights of Nara may be conveniently taken in the following order on the way back to the railway station.

Kasuga no Miya.

This temple is dedicated to the ancestor of the Fujiwara family, the Shintō god Ama-no-Koyane, to his wife, and to the gods or mythical heroes Take-mikazuchi and Futsu-nushi. It is said to have been founded in A.D. 767, at the desire of Take-mikazuchi, who rode up to Nara on a white deer in search of a new residence, and then summoned the other three gods to come and dwell with him there. The great yearly festival is held on the 17th December.

From the inn the path descends the steps past the shops where the *Nara ningyō* and articles made out of deer's horns are sold, crosses a bridge over a tiny stream called the

Izagawa, and turns up to the 1. through a red painted temple dedicated to Gozu Tennō (or Susa-no-o, see p. 48). It then continues through the wood to a clearing at the back of the temple, where tame deer usually congregate in the expectation of being fed, and, passing through rows of stone lanterns of which it is said that no one knows the number, enters the Main Temple through a side gate in the *Sujikai-no-Ma*, a gallery attributed to the famous carver Hidari Jingorō. The bright red of the temple edifices and the countless brass lanterns with which they are hung, contrast strikingly with the reposeful green of the magnificent cryptomerias all around and between the buildings. The open shed called the *Haiya*, or Oratory, where in ancient times the Dai-myōs used to come to worship, is now used by the townspeople on the evening of the *Setsubun* (3rd February) for the performance of the ceremony of scattering beans to expel evil spirits. In the S.W. corner of the outer gallery is a small shrine for Saruta-hiko, the god who is supposed to be lord of the soil.

According to the myth, this god made an agreement with the god of Kashima to lease 3 ft. of earth to him; but the latter cunningly enclosed 3 *ri* square of ground during the night, pretending that the "three feet" in the contract referred only to the depth of the soil. It is the popular belief that, in consequence of this trick of Take-mikazuchi, no tree on Kasuga-yama sends its roots more than 3 ft. below the surface.

At the end of a long avenue of standing lanterns to the r. of the Main Temple stands the *Wakamiya*, a temple dedicated to Ama-no-oshi-kumo, son of Ama-no-koyane. Many of the lanterns which line the approach are lighted every night. Formerly, when the annual subscriptions for that purpose were liberal, all were lighted, and the effect produced among the dark evergreens of the grove was highly effective. In front stand an open

shed where pilgrims bow down, and a long low building occupied by the priests. A few young girls are in attendance to perform the ancient dance called *kagura*. Their dress consists of a pair of wide red trousers, a white under-garment, and a long gauzy mantle adorned with the Kasuga crest of wistaria,—a crest doubtless derived from the wild wistarias whose blossoms luxuriate in this park early in May. The dancers' hair is gathered into a long tress which hangs down behind; a chaplet of artificial flowers—the wistaria and scarlet single camellia—is worn on the forehead, and the face is plastered thickly with white-lead powder. The girls hold in their hands, as the dance proceeds, now a branch of a tree, now a bunch of small bells. The orchestra consists of three priests, who perform on the drum and flute and chant a sacred song. The payment demanded is from 50 *sen* up to \$10, according to the length of the performance. The *Oku-no-in*, lying beyond the *Wakamiya*, is uninteresting.

Returning to the Musashino inn the way he came, the traveller can go for a short way by *jinrikisha* through the wood to the

Tamuke-yama no Hachiman, another red and white Shintō temple, now somewhat decayed, but celebrated in Japanese poetry as the scene of an ode by Sugawara-no-Michizane, included in the classical "Century of Poets" (*Hyakunin Is-shu*). It says:

*Kono tabi wa
Nusa mo tori-aezu
Tamuke-yama
Momiji no nishiki
Kami no mani-mani*

which may be roughly rendered as follows:

"This time I bring with me no offerings; the gods may take to their hearts' content of the damask of the maple-leaves on Mount Tamuke,"—the allusion being to the maple-trees which grow in

plenty on this spot. The brightly coloured mural picture in the building 1. on entering, represents the encounter at the *Rashō-mon* in Kyōto between Watanabe-no-Tsuna and the ogre. Leaving *Tamuke-yama*, and passing the temple of *San-gwatsu-dō*, now too much decayed to deserve more than a parenthetical reference to the great gaunt images contained in it, we reach the

Ni-gwatsu-dō, a fine Buddhist temple of original aspect. It seems to cling to the side of the hill against which it is built out on piles, and is led up to by a steep flight of stone steps, while a perfect cloud of metal lanterns hung all along the front lends its quota of peculiarity to the general appearance. Parallel to the flight of steps on the other side, is a "gallery called" *Taimatsu no Rōka*, or Torch Gallery, because torch-light processions wend their way up it on the great festival night, the 3rd February. It is believed to be miraculously preserved against danger from fire. There is a fine view over the town from the front magnificent timber and the tiled roof of the Hall of the *Daibutsu* being the most noticeable features.

The *Ni-gwatsu-dō*, which is dedicated to Kwannon, was founded in A.D. 752, though the present building is only about two centuries old. According to the legend, a tiny copper image of Kwannon had been picked up, which possessed the miraculous quality of being warm like living flesh. Ever since it was enshrined in this temple, the custom has been to hold a special series of services called *Dattan no Okonai* during the first half of the second month of the year, whence the name *Ni-gwatsu-dō* (Hall of the Second Moon). The image is exposed for adoration on the 15th of each month.

Descending the Torch Gallery, we reach a well called *Wakasa no I*, contained in a small building which is opened only on the 1st February of each year.

Legend says that when the founder dedicated the temple, the god of Onyū in the province of Wakasa begged leave to provide the holy water, whereupon a white and a black cormorant flew out of the rock and disappeared, while water gushed forth from the hole. From that time the stream

which had flowed past the chapel of Onyū dried up, its waters having been transferred to the Ni-gwatsu-dō. Local lore tells of unbelievers having become convinced of the truth of the miracle by throwing rice-husks into the original spring in Wakasa, which turned up after a due interval in the spring here at Nara.

We next reach the enclosure of **Tōdaiji**, first passing the famous bell which hangs in a substantial belfry,

This great bell was cast in A.D. 732. Its measurements are:—height 13 ft. 6 in., greatest diameter 9 ft. 1.3 in., and greatest thickness at the edge 54 in. (Japanese measure). Nearly 36 tons of copper and 1 ton of tin were used in the casting.

and then proceeding downhill through the wood to the huge, ungainly building which contains the **Daibutsu**, or Gigantic Image of Buddha, larger than the one at Kamakura, though less admirable as a work of art.

Founded by Shōmu Tennō, the temple of Tōdaiji was completed about the year 750, but on a much grander scale than it now displays. The actual building containing the Daibutsu, though it dates only from the beginning of the 18th century, is already much weather-worn and out of the perpendicular. Its dimensions are stated as follows:—height 156 ft., length of front 290 ft., depth 170 ft.

The Hall has recently been so arranged that one may enter without taking off one's boots. Indeed the whole place has lost its religious character, the side and back part of the building having been turned into an exhibition, thus producing a painful impression of desecration. The height of the image is given as 53 ft. It is in a sitting posture, with the legs crossed, the right hand uplifted, its palm outwards and the tips of the fingers about on a level with the shoulder, and the left hand resting on the knee with the back of the fingers towards the spectator. The body of the image and all the most ancient part of the lotus-flowers on which it is seated, are apparently formed of plates of bronze 10 in. by 12 in., soldered together. The modern parts are much larger castings, and not soldered.

The petals of the reversed lotus seem to be single castings, and the head, which is much darker in colour, also looks like a single piece. A peculiar method of construction is said to have been adopted—namely, that of gradually building up the walls of the mould as the lower part of the casting cooled, instead of constructing the whole mould first, and then making the casting in a single piece. The thickness of the casting varies from 6 in. to 10 in. The original parts of the upturned lotus forming the image's seat are engraved with representations of Buddhist gods and of Shumisen (Sanskrit *Sumēru*), the central axis of the universe, surrounded by various tiers of heavens. Here and there traces of substantial gilding are visible, which lead to the conjecture that the whole image was gilt when first made. The modern head is ugly, owing to its black colour, and to its broad nostrils and swollen cheeks. Behind it rises up a brightly gilt wooden glory containing large images of *Bosatsu*. Visitors are allowed to walk up a scaffolding to inspect the upper and back parts of the image. On the Daibutsu's r. hand is a gilt image of Kokuzō Bosatsu, which, though 18 ft. high, looks as nothing in comparison. To the l. is a Nyo-i-rin Kwannon of the same size. Both these subordinate images date from the beginning of the 18th century.

The history of the Nara Daibutsu is as follows. In the year 736 the Emperor Shōmu determined to construct a colossal Buddhist image, but fearing to offend the native gods, sent the priest Gyōgi to the Sun-Goddess's temple in Ise to present her with a relic of Buddha, and enquire how she would regard his project. Gyōgi passed seven days and nights at the foot of a tree close to her gate, at the end of which time the doors flew open, and a loud voice pronounced an oracular sentence which was interpreted as favourable. On the night after Gyōgi's return, the Mikado dreamt that the Sun-Goddess appeared to him, and announced her approval of his plan, and he in consequence determined to have an image 160 ft. high made of gold and copper. A proclamation was issued in A.D. 743, calling

upon the people to contribute, and in 744 the Mikado himself directed the construction of the model. The image was to be cast at Shigaraki in Omi, the then capital; but two years later the Court removed to Nara, and it was not completed. In 747 Shōmu began the casting of another image, and with his own hands carried earth to build the platform. Eight attempts in all were made, which were finally crowned with success in 749. As Japan had not up to that time produced any gold, the Mikado was in despair lest he should not be able to procure enough to gild the Daibutsu all over; but the discovery of gold in Ōshū in the same year came opportunely to supply the want. In 859 the head fell off, but was replaced. In 1180 the whole building was destroyed by fire in a civil war, and the head of the image was melted in the flames, but both temple and image were restored fifteen years later. The temple was again burnt in 1567, and once more the head fell off. It was replaced not long after at the expense of a private individual. From this time the image remained exposed to the elements until the reconstruction of the temple about a hundred and thirty years later. The deity represented is Roshana, or Birushana, an impersonation of light, whom priestly ingenuity easily identified with the Shintō Sun-Goddess.

Immediately behind the great image are shown some 8th century masks, tiles of the original temple, a coloured statuette of the abbot Kōkei Shōnin who built the present edifice, etc., etc. The Exhibition proper—the exhibits being set out in cases all round the inner walls of the Daibutsu-dō—is extremely interesting, for the antique objects shown are very numerous and undoubtedly genuine. To begin with, there is a large number of ancient wooden statues, chiefly Buddhistic, brought together from various smaller temples in Nara and elsewhere. Some of them retain traces of rich colouring. Then there are carvings in high-relief of the twelve followers of Yakushi, attributed to Kōbō Daishi and evidently very old,—a grotesque but spirited set. Next we come to some curious old reliquaries, models, musical instruments, swords, ancient boxes, articles in lacquer, pottery and porcelain, woven stuffs, masks used in the pantomimic dances of early

days, and horse-trappings. At the end are some absurd peep-shows.

In the spacious courtyard in front of the Daibutsu-dō is a remarkable ancient octagonal bronze lantern carved in open-work, with Buddhist images and conventional animals. It is ascribed to a Chinese artist of the 8th century, and is the finest existing as well as one of the earliest specimens of such work. Behind the Daibutsu-dō, in the wood, is a celebrated store-house called the *Shōso-in*, in which, over a thousand years ago, specimens of all the articles then in daily use at the Imperial Court were put away, thus forming an invaluable archæological museum, which, however, is unfortunately not generally open to the public, though permission to view the contents is sometimes granted on the occasion of airing them (*mushi-boshi*) during the dog-days. A few specimens have been placed in the Ueno Museum at Tōkyō. The visitor leaves the grounds of Tōdaiji and its Daibutsu by two large gates, called respectively *Ni-ten-mon* and *Ni-ō-mon*. The latter has in the exterior niches a colossal pair of *Ni-ō*, which are considered admirable specimens of that class of sculpture. They are attributed to Kwaikai, (flourished circa A.D. 1095). The interior niches contain a remarkable pair of lions carved out of Chinese stone by a Chinese sculptor of the 12th century. Joining the great avenue which leads up to the temple of Kasuga, but walking down instead of up it and passing through the large *torii*, we come to the *Kikuya Hotel*, beyond which, to the r., is the Buddhist temple of

Kōbukuji, conspicuous by its two pagodas. This once grand temple, founded in A.D. 710, was burnt in 1717 and retains little of its ancient splendour. The following buildings may be mentioned:—the *Tōkondō*, dedicated to Yakushi Nyorai;

The enormous pine-tree with spreading branches supported on poles in front of the *Tōkondō*, is said to have been planted

by Kōbō Daishi to take the place of flowers as a perpetual offering to the god Yakushi.

the *Kondō*, which is full of excellent ancient wooden statues, including a pair of *Ni-ō*, attributed to a Korean immigrant of the beginning of the 7th century, remarkable for their correct anatomy, and regarded by connoisseurs as the best examples of wood-carving to be found in Japan; and the *Nan-endō*, an octagonal building containing two colossal images of Kwannon.

The octagonal shape of the building is copied from the fabulous Buddhist mountain Fudaraku-sen (Sanskrit *Potala*), Kwannon's favourite retreat.

The two-storied European building close by is the Prefecture. South of Kōbukuji, under a hill, lies a pond called *Sarusawa no Ike*.

Local legend tells of a beautiful maiden at the Mikado's court, who was wooed by all the courtiers, but rejected their offers of marriage, because she was in love with the Mikado. The latter looked graciously on her for a while; but when he afterwards began to neglect her, she went secretly away by night and drowned herself in this pond.

The small platform at the side of the road to the r. of the pond is for the use of pilgrims desirous of performing from a distance their obeisances to the Mausoleum of Jimmu Tennō (see next page). Near the outskirts of the town in this direction are the *Tumuli* of the Emperors Kaikwa and Shōmu—mere mounds interesting only to the professed antiquarian.

This ends the sights of Nara. A little spare time might be devoted to walking up *Mikasa-yama* close behind the Musashino Hotel. From the stone at the summit (600 ft. above the base), a fine view N.W. is obtained of the Kizugawa valley, and W., of the plain of Nara stretching away to the mountains which divide it from the province of Kawachi. The town of Kōriyama lies S.W.

[Seven *ri* to the N.E. of Nara, up the course of the Kizugawa,

is the village of *Tsukigase*, famous for its plum-tree orchards, which line the stream for upwards of 2 miles, and diffuse a delicious perfume in March when they are in blossom. No other place in Japan can boast such a show of the pink and white flowers of this fragrant tree. Some rapids, which occur a little lower down the course of the river, afford a pleasant change for a portion of the return journey to Nara; or else the traveller may join the Kwansei Railway at Tsuge, and proceed either W. to Kusatsu and Kyōto, or E. to Yokkaichi and Tōkyō.]

A pleasant short day's excursion for travellers staying at Nara is to take the train to *Hōryūji*, and, after visiting the temple there, to proceed by jinrikisha to *Yakushi-ji*, a run of about $\frac{3}{4}$ hr. This ancient temple, also known as *Nishi-no-Kyō*, is now much dilapidated, but it enshrines some of the grandest bronze images bequeathed to us by early Japanese—or more, strictly speaking, Korean—art. Such are the gigantic Yakushi, and the images of Amida and his two followers, cast about the end of the 7th century, and the Kwannon (*Shō Kwannon*), said to have been made of gold from the fabulous Mount Mēru. The neighbouring temples of *Shōdaiji* and *Saidaiji*, also on the verge of ruin owing to neglect, similarly merit the antiquarian's attention. The bronze images of the Shi-Tennō at Saidaiji, cast in A.D. 765, are singled out by Dr. Anderson for special praise.

The jinrikisha ride back from Yakushi-ji to Nara will occupy about 2 hrs.

ROUTE 42.

THROUGH YAMATO TO THE MONASTERY OF KŌYA-SAN AND TO WAKAYAMA IN KISHŪ.

MAUSOLEUM OF JIMMU TENNŌ. MIWA. HASE. (THE THIRTY-THREE HOLY PLACES OF KWANNON). TŌNOMINE. YOSHINO. ŌMINE AND THE MOUNTAINS OF YAMATO. KŌYA-SAN. FROM KŌYA-SAN TO ŌSAKA. KOKAWA-DERA. NEGORO-JI. KIMIDERA. WAKA-NO-URA. COAST OF IZUMI.

This route, though quite off the beaten tracks, includes many names classic to Japanese ears, and may be specially recommended to lovers of ancient religious art, but not to persons unfamiliar with the native language, customs, and history. The wilds of Yoshino (pp. 348-9) offer an almost virgin field to the explorer.

The start is made by rail from Ōsaka, the line being a branch of the Ōsaka-Nara Railway described in Route 41. Travellers change carriages at Ōji.

ŌJI-SAKURAI BRANCH RAILWAY.

Distance from Ōji.	Names of Stations.	Remarks.
—	ŌJI Jct.....	{ Compare schedule on p. 333.
4 m.	Shimoda.	
7	Takata.	
10	Unebi.	
13	SAKURAI.	

The best plan is to take the train as far as *Unebi*, which is close to Jimmu Tennō's Mausoleum, and thence proceed by jinrikisha to Sakurai viâ the Mausoleum. The roads in all this district are excellent. The rest of the route, from Sakurai onwards, is as follows:

Itinerary.

SAKURAI to:—	Ri.	Chō.	M.
Hase	1	23	4
Back to Sakurai ..	1	23	4
Tōnomine	1	23	4
Kami-ichi	3	8	7 $\frac{3}{4}$
Yoshino (about) ..	25		1 $\frac{3}{4}$
Muda	1	—	2 $\frac{1}{2}$
GOJŌ	4	—	9 $\frac{3}{4}$
Hashimoto	2	3	5
Kamuro	1	—	2 $\frac{1}{2}$
Kane (about) ..	1	14	3 $\frac{1}{2}$
Kaniya „ ..	1	14	3 $\frac{1}{2}$
KŌYA-SAN „ ..	1	14	3 $\frac{1}{2}$
Kokawa „ ..	8	—	19 $\frac{3}{4}$
Iwade	3	9	8
WAKAYAMA	3	32	9 $\frac{1}{2}$
Yamaguchi	2	32	7
Shindachi	3	15	8 $\frac{1}{2}$
Sano	1	28	4 $\frac{1}{2}$
KAIZUKA	1	18	3 $\frac{1}{4}$
Kishiwada		22	1 $\frac{1}{2}$
Ōtsu	1	13	3 $\frac{1}{4}$
Takaishi		30	2
SAKAI	2	5	5 $\frac{1}{4}$

Total 50 27 124

By train from Sakai to Ōsaka in 20 min.

The raising of a grand mausoleum to Jimmu Tennō, the Japanese Romulus, at Kashiwabara where his capital is believed to have stood, may be regarded as the culminating point of the triumphant labours of the archæological and Shintō party, which, beginning early in the 18th century by the annotation of ancient texts and the re-adoption of obsolete religious usages, has ended in our own day by restoring the Mikado to his long lost authority, while such comparatively modern innovations as the Shōgunate have been trampled under foot, and the foreign religion, Buddhism, if not killed, at least deprived of official favour and emolument. On Jimmu Tennō, as the first Mikado, and on the other early monarchs of his line, a portion of the political and religious enthusiasm felt for their latest descendants reflects itself, Yamato and the adjacent provinces are covered with the tumuli—*misasagi* as they are termed—of these long-neglected rulers, which, till within the last thirty years, were treated with scant reverence by the peasantry who used there to cut fodder for their cattle. All the tumuli have now been identified,—not perhaps in every case by methods sufficiently strict to satisfy

the European critic, but at least by painstaking reference to the oldest available sources of the national history; and that some great personages were interred under the tumuli in question, is evident from the gold ornaments, the pottery, and other relics dug out of them during the earlier stages of the search. However legitimately destructive European criticism may be of the authenticity of Jimmu Tennō's history and of the claims of any particular tumulus to the name it is now made to bear, one cannot but experience a feeling of interest and reverence in presence of such very ancient remains. This fertile plain of Yamato was the earliest historic centre of the Japanese race, and has certainly for thirteen centuries, and probably for a much longer period, been the home of a unique civilisation. The various Imperial tumuli may now be recognised by the barrier—generally a granite fence—surrounding a hillock overgrown with trees, and by the stone *torii* standing at the entrance to a neat gravel walk. In some cases the mound is gourd-shaped, of considerable size, and surrounded by a moat. Jimmu Tennō's tumulus is the most sacred of these, though low and inconspicuous.

Just before reaching the **Tumulus of Jimmu Tennō**, one passes l. that of the Emperor Suizei, his immediate successor. The wooded hill seen ahead is *Unebi-yama*, constantly mentioned by the early Japanese poets. Jimmu Tennō's tumulus lies at its N.E. foot; the hamlet of Kashiwabara and the mausoleum are 8 *chō* to the S.W. To the r. rise Nijō-san or Futago-yama, so-called from its double peak, and the long ridge of Katsuragi-yama and Kongō-zan. To the extreme l. is Tōnomine, the highest point of a range on another portion of which, further ahead, may be seen glistening the white walls of the castle of Takatori. The tumulus was first enclosed in 1863, the outer stone fence dates from about 1877, the granite screen (*tamagaki*) and large wooden *torii* inside the grounds and nearest to the actual tumulus, from 1890. The *torii* is of peculiar construction, the lower portion being a sort of lattice-work. An iron gate in front of this *torii* bars access to it, the ground beyond being considered

sacred; and as the inner bank is lined with trees, scarcely a glimpse of the low tumulus can be obtained. The chief building opposite the entrance is intended to accommodate the Imperial messenger (*chokushi-kwan*), who comes yearly to worship as representative of the Mikado. The traveller will re-enter his jinrikisha to reach the

Mausoleum (*Kashiwabara Jinja*), begun in April, 1890, and not likely to be completed for some years, as the buildings are on an elaborate scale. The idea is to restore Jimmu Tennō's palace on its original site; and as Imperialism and Shintō go hand in hand, the result is a set of structures half-palace half-temple. Two wings of the Imperial Palace at Kyōto—the *Naishi-dokoro* and *Shinka-den*—have been removed to this spot.

The Shinka-den is a kind of shed, 72 ft. by 40 ft., in which the Mikado celebrates the Harvest Festival (*Shinjō-sui*). In the Naishi-dokoro, also called Kashiiko-dokoro, is preserved a replica of the sacred mirror given to his ancestor by the Sun-Goddess, the original of which is at her temple in Ise. When the Palace was destroyed by fire in A.D. 960, the mirror flew out of the building in which it was then deposited, and alighted on a cherry-tree, where it was found by one of the *Naishi*, a class of females who attended on the Mikado. Henceforth these attendants always had charge of it, whence the name *Naishi-dokoro*. The alternative name of *Kashiiko-dokoro* signifies the "fearful (or awe-inspiring) place."

The Shinka-den stands in front, the Naishi-dokoro behind, connected with it by an oratory (*noritoya*). In the court are planted an *Ukon no Tachibana* and *Sakon no Sakura*, as in the Kyōto Palace (see p. 300). Either side of this block of buildings is lined by a gallery. To the l., outside the enclosure, is the *Shinsenjō* where the offerings are prepared, and beside it is the temple office. In the background, godowns are to be built for the various sacred treasures, and at the entrance a house for the Imperial envoy. The materials are plain white wood and granite.

Returning past the tumulus the way we came, and then diverging to the r., we perceive in front a hill much more like a large artificial tumulus than any other in the vicinity, but which is not accounted such. It is called *Tenjin-yama*, because dedicated to the god Tenjin. Soon we reach the town of

Sakurai (*Inn* Taba-ichi), in which, however, there is nothing particular to see. Notice only the peculiar effect produced here and at other neighbouring towns by the small tiled chimneys resembling miniature temple roofs, stuck on above the actual roofs of the houses. A spare $\frac{1}{2}$ hr. at Sakurai may be spent in visiting the ancient *Temple of Miwa*, which stands high, surrounded by an antique grove. Though now a good deal neglected, the buildings still preserve traces of former stateliness. The temple is dedicated to the Shintō god Ōnamuji, and the priests who minister at the altar are said to be descended from a son of that deity, named Ōtatanekeo.

The following legend concerning this personage—a legend which also attempts to explain the etymology of the name Miwa—is translated literally from the *Kojiki*:

The reason why this person called Ōtatanekeo was known to be the child of a god, was that the beauty of a maiden named Iku-tama-yori-bime seemed peerless in the world to a divine youth, who came suddenly to her in the middle of the night. So, as they loved each other and lived in matrimony together, the maiden ere long became pregnant. Then the father and mother, astonished at their daughter being pregnant, asked her, saying: "Thou art pregnant by thyself. How art thou with child without having known a man?" She replied, saying: "I have conceived through a beautiful young man, whose name I know not, coming here every evening and staying with me." Therefore the father and mother, wishing to know who the man was, commanded their daughter, saying: "Sprinkle red earth in front of the couch, and pass a skein of hemp through a needle, and pierce therewith the skirt of his garment." So she did as they had bidden, and on looking in the morning, the hemp that had been put in the needle went out through the hole of the door-hook, and all the hemp that remained was only three twists (Jap. *mi wa*). Then forthwith

knowing how he had gone out by the hook-hole, they went on their quest following the thread, which, reaching Mount Miwa, stopped at the shrine of the god. So they knew that Ōtatanekeo was the child of the god who dwelt there. So the place was called by the name of Miwa, because of the three twists of hemp that had remained.

The excellent and picturesque road from Sakurai to

Hase, anciently and still in literature pronounced *Hatsuse* (*Inns*, Yoshino-ya, Idani-ya), leads up the r. bank of the Hasegawa. The valley suddenly narrows, and wooded hills close the road in on every side at the entrance of the little town, which owes its existence to the sanctity of the great *Temple of Hasedera*, or Chōkokuji. This temple is No. 8 of the Thirty-three Holy Places.

(The "Thirty-three Places"—Jap. *Saikoku San-jū-san Sho*—are thirty-three shrines sacred to Kwannon, the Goddess of Mercy, in the provinces near Kyōto. They are all carefully numbered, the first being Fudaraku-ji at Nachi in Kishū, and the last Tanigumi-dera in Mino.*

* The complete list is as follows :—

1. Fudaraku-ji, at Nachi in Kishū.
2. Kimi-dera, near Wakayama in Kishū.
3. Kokawa-dera, in Kishū.
4. Sefuku-ji, in Izumi.
5. Fujii-dera, in Kawachi.
6. Tsubosaka-dera, in Yamato.
7. Oka-dera, in Yamato.
8. Hase-dera, in Yamato.
9. Nan-endō, at Nara in Yamato.
10. Mimuroto-dera, at Uji in Yamashiro.
11. Kani Daigo-dera, at Uji in Yamashiro.
12. Iwama-dera, in Ōmi.
13. Ishiyama-dera, near Ōtsu in Ōmi.
14. Miidera, near Ōtsu in Ōmi.
15. Ima-Gumano, at Kyōto in Yamashiro.
16. Kiyomizu-dera, at Kyōto.
17. Rokubara-dera, at Kyōto.
18. Rokkaku-dō, at Kyōto.
19. Kōdō, at Kyōto.
20. Yoshimine-dera, at Kyōto.
21. Anōji, in Tamba.
22. Sōji, in Settsu.
23. Katsuo-dera, in Settsu.
24. Nakayama-dera, near Kōbe in Settsu.
25. Shin Kiyomizu-dera, in Harima.
26. Hokkeji, in Harima.
27. Shosha-san, in Harima.

Legend traces the institution of these "Thirty-three Places" to Tokudō Shōnin, a famous Buddhist abbot of the 8th century. This holy man, having suddenly died, was received by two emissaries of Emma-Ō (see p. 41), the God or Regent of the Underworld, and conducted to the latter's iron castle that glitters with gold and silver and with pearls and every kind of precious stones. The god, himself resplendent as a jewel and beaming with smiles, received the dead abbot with distinguished attention, and forthwith revealed to him the existence of Three-and-thirty Places specially cared for by the Goddess of Mercy, Saviour of the World (*Guse Kwan-ze-on*), who had thus divided herself into many bodies, wishing to succour each human being in the way best suited to his particular spiritual antecedents. But alas! none yet knew of the existence of these shrines; so men went on doing evil rather than good, and kept falling into hell as plentifully as the raindrops fall in a furious summer shower, whereas a single pilgrimage to the Three-and-thirty Places would cause the pilgrim to radiate light from the soles of his feet, and give him strength to crush all the one hundred and thirty-six hells into fragments. "Should, peradventure, anyone that has accomplished the pilgrimage fall into hell," said Emma-Ō, "I, myself, will exchange with him, and suffer in his stead, as a teller of false tales. Here, therefore, is a list of the Three-and-thirty Places. Carry it back to the world of the living, and do the needful in the matter. It was for this purpose that I sent for thee hither." Tokudō thanked the Regent of the Underworld for his kindness, but remarked that mortals had grown sceptical in these latter days, and would ask for a sign to accredit his embassy. Thereupon Emma-Ō gave him his own jewelled seal, and the abbot was led back by the same two attendants as before to the sinful world.

Now what had happened there was, that though he had lain as dead for three days and three nights, his body had not grown cold. His disciples therefore had refrained from burying him, thinking that he might possibly be restored to life. When he did awake from the trance, there, grasped in his right hand, was the seal which the Regent of the Underworld had given him. Then he told his disciples all that had happened, and he and they started off on a round of the Three-and-thirty Places, as the first pilgrims to those holy shrines; and as the oldest

temple in Japan dedicated to the Merciful Goddess was that of Nakayama-dera in Settsu, which the Prince Shōtoku Taishi had built, they visited that first. There also did he leave the jewelled seal in a stone casket.

So far the legend. It would seem that the pilgrimage fell into disuse after the time of the abbot Tokudō, and was only brought into permanent prominence more than two centuries later by the Emperor Kwazan, in obedience to a vision. This monarch, while himself still but a mere stripling, lost his tenderly loved consort, and having abdicated in A.D. 986, became a monk, and made the pilgrimage round the Three-and-thirty Holy Places in the order which has ever since remained unaltered. In imitation of the original Thirty-three Holy Places, thirty-three other places have been established in Eastern Japan, and also in the district of Chichibu.

Each of the Thirty-three Places has its pious legend, and also a special hymn (*Go Eika*) which the pilgrims chant several hundred times. Though consisting of but thirty-one syllables, as is the rule in Japanese poetical compositions, most of these hymns require considerable expansion to render them intelligible in English, owing to the plays upon words and the obscure conciseness affected by the composers. The *Go Eika* for Hase runs as follows:—

*Iku tabi mo
Mairu kokoro wa
Hatsuse-dera
Yama mo chikai mo
Fukaki tani-gawa*

which is interpreted to mean, "However oft I make the pilgrimage to Hase's temple, my heart is as greatly touched as if each visit were the first; for Kwannon's mercy is higher than the mountains, and deeper than the torrent-riven valley.")

Founded early in the 8th century and last rebuilt about three centuries ago, Hase-dera is one of the most

28. Nareai-ji, in Tango.

29. Matsunoo-dera, in Wakasa.

30. Chikubu-shima, island in Lake Biwa in Ōmi.

31. Chōmeiji, in Ōmi.

32. Kwannonji, in Ōmi.

33. Tanigumi-dera, near Tarui in Mino.

striking temples in Japan. It is situated high up on the flank of a hill above the town, and stands half upon the rock, half upon a lofty platform built out from the rock, like Kiyomizu-dera at Kyōto. A long flight of steps in three zigzags, all roofed in, leads from the new entrance gate at the end of the main street. On either side of the staircase are beds of peonies, beautiful to behold about the end of April, when they are in full bloom. The front part of the main building consists of an ex-voto hall 60 ft. long, in front of which is a platform built out on piles and commanding a view of the whole valley. A stone-paved corridor lined with lanterns runs between the ex-voto hall and the holy of holies, where is enshrined the enormous and far-famed gilt image of Kwannon, whose form may be obscurely perceived by the dim light of lanterns. On payment of a trifling fee to the attendant priest, permission can be obtained to enter this sanctum and stand at her very feet. The entrance is at the back, where, on either side of the door, will be remarked two little wheels used as charms whereby to foretell the future. The inquisitive pilgrim ties a wisp of paper to the wheel, which he then turns rapidly. If the paper wisp is at the bottom when the wheel stops, any desire he may have formed will come true. Just inside the door is a life-size image of Kwannon, standing in front of a large fresco of Shaka and the Five-and-twenty Bosatsu of Paradise. To its l. is a gigantic *mandara*, 18 ft. broad by 30 ft. high, representing that half of the universe called by the Buddhists *Taizō-kai*. Both these paintings are attributed to Kōbō Daishi, as is also a large *kake-mono* of the god Dainichi Nyorai hanging opposite to the *mandara*. Thus we pass round to the great image in front, which towers to a height of 26½ ft. On the l. side of the sanctum, before emerging, is seen

another *mandara* representing the half of the universe called *Kongō-kai*. The two *mandara* together contain figures of three hundred Buddhas. The *Oku-no-in* of this temple, instead of being higher up the same hill according to the usual custom, stands on a separate hill 4 *chō* distant, and is scarcely worth a visit. The pagoda was destroyed by fire in 1883; but subscriptions are being raised to restore it. On the hill opposite is a temple to the Shintō god Tenjin.

[From Hase a road leads to the shrines of Ise; see p. 245. It is much frequented by pilgrims, who combine the *Yamato-meguri*, as it is called, or Tour of the Holy Places of Yamato, with a pilgrimage to the temple of the Sun-Goddess.]

The 4 miles back from Hase to Sakurai are speedily traversed in jinrikisha, the road being a slight descent the whole way. From Sakurai likewise on to Tōnomine there is a jinrikisha road; but as it soon becomes steep and is rough in parts, good walkers are advised to go on foot. The whole way is picturesque. At Shimomura, about ¼ hr. out of Sakurai, a fine granite *torii* marks the outermost limit of the sacred mountain, the actual Tōnomine being the trifurcated summit seen ahead to the r. Many hamlets are passed through. At that of Kurahashi, but a little off the road, is the *Tumulus of Sūjin Tennō*, one of the Emperors of the legendary era (said to have died B.C. 30 at the age of 120).

During some fifteen years, the Japanese archæologists hesitated between the conflicting claims of several neighbouring spots. On the present site stood the little Shintō temple of the hamlet,—a fact which finally fixed their choice. The place was laid out after the orthodox pattern in 1891, the temple having been removed to the hill opposite. The present writers, who passed there while the work was in progress, cannot say that anything much resembling an artificial mound, or indeed a mound of any sort, was discernible.

At the upper end of a village called *Yainai-chō*, a covered bridge leads across into the grounds of the justly famed temple of

Tōnomine (locally pronounced *Tōnomune*), the way being along an avenue of monumental cryptomerias. The magnificence of the timber, the purling of the brook below, the rich green everywhere, and the deep shade combine to make a scene at once impressive and delightful. Jinrikishas may go no further than the *Ichī no Mon*, or First Gate.

This name does not indicate that there are many successive gates to be passed through. There is but one on the *Yainai-chō* side. The *Ni no Mon*, or Second Gate, is on the other side of the mountain, by which the traveller departs.

The stone walls beyond it, serving to keep some terraces in place, are all that remain of a large number of priests' dwellings and minor temple buildings pulled down during the present reign.

The temple of Tōnomine, one of the most perfect specimens of Ryōbu Shintō architecture, was raised in honour of a celebrated nobleman and statesman of the 7th century, named Kamatari, who had two sons, Tankai and Jōe. The latter it was who built the temple, bringing back with him from China, whither he had been sent to study, all the materials for the thirteen-storied pagoda, with the exception of the top storey which proved to be more than his junk could hold. In those days, however, such mishaps were easily remedied, and the thirteenth storey flew after him across the sea in a cloud, and so completed the edifice. According to tradition, Kamatari and his friends retired to this mountain to plan the assassination of Soga-no-Iruka, a nobleman who had ingratiated himself with the Empress Kōgyoku, and formed the bold design of placing himself on the throne. Hence the name of *Damu no Mine*, or Conference Peak, the word *Damu* being afterwards corrupted to *Tō*.

On arriving at the great red *torii*, we turn to the r. and ascend several steep flights of steps, to the r. of which is a fine grove of maples whose autumn tints are far-famed. Again turning to the r. at the top of the steps, we find ourselves at the *Honsha*, or main

shrine, connected with an oratory in the somewhat unusual form of a gallery, which now wears the aspect of an exhibition, as drums, arrows, the god's sacred car, and other temple "properties" are there laid out in rows. All the temple buildings are red and white, the main shrine being furthermore decorated with gold and green arabesques and geometrical designs, besides beautiful carvings of birds and elaborate metal fastenings.

Round it is a paling (*tamagaki*), with storks and tortoises within groups of flowers. Green blinds hide the doorways, to each of which three polished mirrors are attached. The side chapels are dedicated to Kamatari's two sons. Dragons in sepia on a gold ground adorn the lower crossbeams of the portico, and a beautifully executed pair of bronze lanterns bearing date 1755 stands in front of the chapel. The transverse panel in the verandah on its E. side has a white phoenix, while on the corresponding panel on the W. side is a peacock. The roof consists of thick shingling. As at Kasuga in Nara, a troupe of young girls and musicians is in readiness here to perform the *kagura* dance for a small fee. The other principal object of interest is the small thirteen-storied, or more correctly speaking thirteen-roofed, pagoda. The grounds contain numerous other buildings, many of which are now left empty, as the Shintō cult has no use for them. One, seen on the way down and showing traces of elaborate decoration, is the burial-place of Kamatari's wife. The two great festival days at Tōnomine are the 16th April and 17th November.

Close to the exit from the temple enclosure is an excellent inn called *Hananaka-ya*. A short but steep ascent leads up hence to the *Ni no Mon*, or Second Gate, where the temple grounds are quitted. From here it is a good $\frac{1}{2}$ hr. walk to *Shiken-jaya*, a hamlet which

belies the import of its name (lit. "four tea-houses") by having no tea-houses at all. It affords, however, a fine view of the plain that stretches towards Nara. Beginning at the r., the mountains seen are: Tempō-zan, Futago-yama, Katsuragi-yama, Kongō-san; next, but in the much further distance, Kōya-san, and to its l., that is to the south of the spectator, the sea of mountains covering southern Yamato. Close to the spectator is a tumulus called *Uba-ga-mori*, marked by a clump of trees and the usual railing. Half the horizon—the N. and E. side—is unfortunately shut out from view by the hilly nature of the foreground.

From Shiken-jaya to the top of the *Ryūzai-tōge* is called a distance of 1 *ri*, but must be considerably less. The way lies mostly through a delightful wood of cryptomerias and *chamæcyparis* trees; nor need the lover of timber fear that the bare streaks on some of the hillsides indicate impending deforestation. The Japanese plan is not to thin out timber gradually, as we do, but to shave whole hillsides bare and then let them alone for many years, while others are similarly treated in rotation. This method saves trouble, as all the timber is simply rolled down to the bottom of the valley without encountering any obstacle—if possible, to a stream where it is floated down, either in separate trunks, or where the breadth of the stream permits, in the form of rafts. The view from the *Ryūzai-tōge*, though pretty, is less extensive than that from Shiken-jaya. The way onward is downhill, with the exception of the short *Yumihari-tōge*. Several hamlets are passed through before entering

Kami-ichi (*Inn*, Tatami-ya), a fair-sized town on the r. bank of the Yoshino-gawa. The view up the river is pretty, and those to whom the classical literature of Japan is familiar will be interested

to gaze on Imoyama, the conspicuous and thickly wooded hill about $\frac{1}{2}$ m. distant.

The early erotic poets of Japan make constant mention of *Imose-yama*, which name is interpreted to mean *Imo-yama* and *Se-yama*, or "Mount Mistress" and "Mount Lover." The former of the two is here at Kami-ichi; but no "Mount Lover" can be found in actual geography to correspond with the orthodox interpretation. Various explanations have been proposed. Some say that he has been separated from his mistress, and washed away down the river to Waka-no-ura in Kishū, while others go so far as to hint that, like the much-quoted Mrs. Harris, he never existed at all.

We now cross the river to the town on the other side, called *Iigai*, the passage being effected by bridge in winter, by ferry in summer.

A similar curious arrangement obtains at other places along the course of this river, the reason being that the summer floods often pour down with such resistless force as to sweep all before them. Of course the bridges erected for use during the dry season are not costly, and the planks are stowed away to do service again the following year.

The temple buildings at *Iigai*, standing on a slight elevation and having a parapet in front, belong to the Monto sect of Buddhists. Proceeding a short way down the stream and then turning S., we enter the lower hills. Cherry-trees line the path and cover the hillside for a considerable distance up to the entrance of the small town of

Yoshino (*Inns*, *Tatsumi-ya, Fukuchi-ya), which is built along the top of a narrow spur, and consists almost entirely of inns and of shops for the sale of articles attractive to pilgrims.

[Yoshino may also be reached direct from Jimmu's Mausoleum, via the *Castle of Takatori*, about 6 *ri*. Almost the whole distance can be accomplished by jinrikisha.]

Yoshino's usually sleepy aspect is exchanged for all the bustle of a camp during the week or ten days

in late April when the cherry-trees are in flower.

These trees, which are supposed to number exactly a thousand, have for centuries been famous throughout Japan, and deserve to be famous throughout the world. There is no sight comparable to them for beauty when covered with delicate pale pink blossom, except perhaps the plum-trees of Tsukigase in the north of the same province. But the cherry-blossoms of Yoshino enjoy a far wider celebrity. Further up the mountain-side, beyond the town of Yoshino, is a second plantation of these beautiful trees.

Half-way up the town are the remains of a huge bronze *torii*, built of broad rings 3 ft. in diameter. It was blown down by a typhoon in 1888, but is to be set up again. It indicates the approach to *Zō-ō-dō*, one of the largest temples in Japan.

Founded by Gyōgi Bosatsu early in the 8th century as an offshoot of the temple raised on Ōmine by his master En-no-Shōkaku, this temple has undergone many vicissitudes. The present buildings date, for the most part, from 1591. Early in the present reign, they were taken from their Buddhist occupants, and handed over by the Government to the Shintoists; but in 1886 they were handed back from the Shintoists to the Buddhists, when the colossal statue of *Zō-ō Gongen* and the other temple properties were restored to their original places, though with a somewhat diminished lustre.

A large red two-storied gate and two flights of steps lead up into the court fronting the great temple hall. The pillars supporting this lofty building are huge trunks, lopped of their branches and roughly trimmed. Their gradually tapering form recalls the way in which the stone columns of Doric temples derived their shape from the primitive trunks which they replaced. One of the pillars is a gigantic azalea, at least 30 in. in diameter, brought from Mount Ōmine, where those shrubs frequently attain to an enormous size, though seldom reaching the bulk of this specimen. Ex-voto pictures of proportionate dimensions and great age adorn the walls of the portico. The huge image of *Zō-ō Gongen* carved by Gyōgi Bosatsu, standing behind the altar, is

26 ft. high and of terrific aspect, and is flanked by statues scarcely less colossal (22 ft.) of Kwannon and Miroku. All three lift their r. foot to trample on the clouds, and the l. to trample on the four great oceans. Their stern expression shows that their minds are bent on repressing the demons of which the universe is full.

A little further on is *Yoshijima Jinja*, a small temple in which Yoshitsune and Benkei are said to have spent three years, and which later, in the 14th century, served as the abode of the fugitive monarch Go-Daigo. Every tree, every stone in the enclosure has a name recalling some act of one or other of these three personages,—the tree to which Yoshitsune made fast his horse, the rock into which Benkei drove two iron nails to prove his strength after seven days of abstinence, etc. The room which Go-Daigo used to occupy is still shown, as are various works of art. On the hill opposite is the temple of *Nyoirinji*, where Go-Daigo lies buried.

There are several minor temples, but *Zō-ō-dō* will probably be found sufficient by most travellers. Yoshino is noted for its *kuzu*, a kind of starch, which is sold both in the pure state and also as a sweetmeat in the shape of cherry-blossoms, a real blossom of last season's blooming being enclosed in each daintily done up box. The starch, when properly made, is very palatable, and almost indistinguishable from American corn-starch.

[Yoshino is the name, not only of a town, but of the surrounding extensive tract of wild mountainous country, to explore which it affords a convenient starting-point; and neither the mountaineer nor the botanist will regret devoting some days to this object. The peaks vary from 5,000 ft. to 6,000 ft. in height.

The names of the principal ones are Misen, Shaka-ga-take, Ōmine (locally pronounced *Ōmune*), Inamura, and Shichimen-zan. The narrow valleys intervening between their spurs support a scanty but industrious population, who, by terracing even the steepest hillsides, contrive to raise sufficient barley for their subsistence. Yet a vast tract remains uninhabited, and much of this is even untraversed. Boars and the goat-faced antelope abound, and a few deer and bears, with an occasional wolf, are also to be seen. The boars are so numerous, that throughout this region all cultivated plots have to be protected from their inroads by strong stockades called *shishi-gaki*, and it is not unusual to see a whole valley thus fenced in. The summits are almost without exception clothed at high elevations with forests consisting chiefly of conifers, beeches, and oaks both evergreen and deciduous, magnolias, etc.; but the lower slopes are not infrequently covered with plantations of cryptomerias and chamæcyparis. There are also a few small copper-mines; but timber-cutting and timber-dressing form the chief employment of the peasant population.

The ascent of Ōmine, though not really dangerous, is so steep in parts that some bits have to be accomplished by means of ladders. The distance from Yoshino to the top is 6 *ri*, the expedition there and back occupying the whole of a long day. The summit is sacred to the Buddhist saint who first trod it, En-no-Shōkaku, and there, in front of a temple erected in his honour, may be seen several fine bronze images, which represent him equipped for a pilgrimage, with one-toothed

clogs on his feet, and accompanied by the faithful demons Zenki and Goki. The view is very fine, even the cone of Fuji being visible on a clear day, though not less than 180 miles distant.

From the summit of Ōmine, the traveller who is equipped for mountain work and provided with a sufficient supply of provisions and coolies, may make the ascent of Misen and **Shaka-ga-take**, descending to a place called *Dorogawa* at the foot of Ōmine, which, being resorted to by pilgrims bound for Kōya-san, possesses several inns. The distance from Ōmine to Misen is probably not more than 18 to 20 m.; but the path is difficult, constantly ascending and descending, and progress must inevitably be slow, owing to the necessity of carrying cooking utensils, sleeping quilts, and rice for the coolies. The whole of one day will be required to reach Misen, one more to Shaka-ga-take, and a third to Dorogawa. A water-vessel capable of containing a day's supply, and a sufficiency of warm clothing should be taken, as even in July the thermometer may sink to 50° Fahrenheit at night. From Dorogawa to Kōya-san is a very long day's walk. Most of these mountains afford but little view, on account of the thick vegetation covering them; but the botanist will be correspondingly rewarded.]

On leaving Yoshino for Kōya-san, a walk of 1 hr. offering a succession of delightful views leads down to the Yoshino-gawa, which is crossed at a point shortly below Kami-ichi, from a village called Saso on the l. bank to one named *Muda* or *Mutsuda* (Inn, Hara-ya), on the r. The extremely sharp peak seen to the r. on the way down

is the Takami-tōge, on the borders of the province of Ise. It is interesting to watch the rafts descending the river. Though very long, they glide easily among the shoals, under the management of skilful steersmen, because built in sections having a partly independent motion, like the carriages of a railway train. Jinrikishas can be taken the whole way from Muda to Kamuro. The road, which leads down the r. bank of the river, is excellent, and the scenery pleasantly rural, though not calling for special remark. It would show to better advantage if the traveller came from the opposite direction, as the higher mountains would then be in front instead of behind. Between the hamlets of *Ada* and *Uno*, the road diverges from the river to climb a gentle ascent called the Uno-tōge. Of the high mountain mass visible from the Ada tea-house, the portion to the r. is Ōmine, that to the l. Ōtenjō. At the hamlet of *Sanzai*, the road from Ōsaka joins in on the r., Kongō-san rising just beyond, in the near distance.

Gojō (*Inn*, Omote-ya) is a fair-sized town with plenty of tea-houses, and a good place to halt for luncheon if the start from Yoshino has not been made early enough to admit of going straight through to Kamuro. After leaving Gojō the scenery improves, mountain masses coming forward to the l.; and the road passes over a gentle rise called the *Matsuchi-tōge*, where the province of Yamato is quitted and that of Kishū entered. The river is joined again at

Hashimoto (*Inn*, Take-ya), where one crosses to the l. bank. The vill. of

Kamuro (*Inns*, Kome-ya, Tama-ya) stands at the entrance of the side valley leading up to Kōya-san, its *raison d'être* being the accommodation of pilgrims to that shrine. Bands of pilgrims may be found dining there at almost any time of day in

spring, the fare provided being vegetarian when they are on their way up as contrite sinners, but generously supplemented with fish and eggs—the Japanese substitutes for meat—when they are returning downwards, pardoned and at peace with all the gods. The traveller will probably be told at Kamuro that the distance to Kōya-san is only 3 *ri*; but the *ri* in this mountain district consists of 50 *chō*, which brings the distance up to 4 *ri* 6 *chō* of standard measurement, or 10½ miles English. It must all be walked or done by *kago*, and is a succession of steep ups and downs, the former predominating; but the eye is so charmed at every turn that fatigue is forgotten. Several villages are passed through, of which the best are *Kane* (*Inn*, Naka-ya) and *Kamiya* (*Inn*, Hana-ya). During the first half of the walk, beautiful glimpses are obtained from time to time of the Yoshino-gawa flowing far below. There is little or no shade, and the palmettos on the hillsides bear witness to the exceptional warmth of the climate of this district. For the second half, the way leads up amidst magnificent timber, chiefly conifers, which to behold and to enjoy whose delicious shade and fragrance, would of itself reward one for the expedition. Most of the finest specimens are *chamæcyparis*. Strangely enough, comparatively few examples are seen of the species to which Kōya-san has given its name—the *Kōya-maki* (*Sciadopytis verticillata*). This superb forest, which now belongs no longer to the priests but to the central Government, rings with the rhythmic chant of the coolies who laboriously bear down the timber from mountain recesses situated above the monastery. It is thus conveyed to Wakayama, the capital of the province, and thence shipped in junks to Tōkyō. A bridge little worthy of its high-sounding name, *Gokuraku-bashi*, that is, the Bridge of Paradise, marks the beginning of

Kōya-san proper, and of the last and steepest portion of the climb. The forest grows thicker and thicker, till at last we reach a plain black gate forming the back entrance (*Fudō-zaka-guchi*) to the temple grounds. The exceptionally fine bronze image of Jizō just outside dates from the year 1745. It was the gift of a female devotee. The smaller but handsome bronze Kwanon inside the gate to the l. dates from 1852. From here it is but a few yards to the *Sankei-nin Torishirabe-sho*, or Office for the Examination of Pilgrims, where the traveller will be asked whence he comes and at which temple he desires to lodge, and will then be furnished gratis with a guide to conduct him thither; or, if he have no preference and no letter of introduction, some lodging will be assigned to him. This question of the lodging is important, as Kōya-san has no inns. The temples do duty for them—or rather the priests' residences included in the Japanese term for a Buddhist temple (*tera*). Many are apt to be too full of pilgrims of the lower class to afford pleasant quarters. The most aristocratic are Shōjō Shin-in possessing beautiful suites of rooms, Henjō Kōin, Kongō Sammai-in, and Jōki-in. The people at Kamuro will probably endeavour to persuade the traveller into patronising some inferior house with which they are in league. Of course the priestly hosts provide no foreign food, neither does their fare include any fish, as all taking of life is prohibited by the strict Buddhist rule which governs the monastery. The foreigner, unless he be a vegetarian, must therefore come provided. The monks will not think of enquiring into what he may see fit to eat, neither is he expected to abstain from strong liquors. He should remember that they are monks, not innkeepers, and must refrain from ordering them about. There is no fixed charge for board and lodging;

but it behoves the visitor to be liberal, and to give at least as much as he would in a first-class inn. The service of the rooms is all done by young boys, no woman being admitted to any such employment. Indeed, it is only since the last revolution that women have been permitted to make the pilgrimage at all. The pilgrims are awakened before dawn, and the traveller may, if he likes, assist at matins, which service is performed in a hall lined with thousands of funeral tablets, prayers being offered up for the souls of those whose names are inscribed thereon.

Kongōbuji—for that is the proper name of the monastery, Kōya-san being only the name of the mountain on which it stands—is one of the oldest religious foundations in Japan. It dates from A.D. 816, having been then founded by the great saint, Kōbō Daishi, to whom the Emperor Saga made a grant of land for the purpose. As Kōbō Daishi was on his way up the mountain, he met Kariba Myōjin, the Shintō god of the locality, who, being addicted to the chase, was accompanied by two dogs. This god promised his protection to the monastery, and in return for this the Shintō Temple of Nyū, dedicated to the mountain-god's mother, was afterwards built in one of the neighbouring valleys. This legend is the explanation given of the toleration of dogs on Kōya-san, while no other animals are permitted to enter the precincts. Other prohibitions existed in former times against musical instruments, the planting of bamboos or trees that could be turned to profit, archery and football, gambling and checkers, bamboo brooms, and three-pronged hay-forks. The principal mediæval benefactors of the monastery were the Emperor Shirakawa and the Taikō Hideyoshi. The latter's nephew and adopted son Hidetsuru committed *harakiri* here. Kōya-san has experienced no striking reverses, though, like all Buddhist monasteries, it has suffered to some extent from the recent disestablishment of Buddhism. Its greatest enemy has been fire. The conflagrations of 1843 and 1888 were the most disastrous during the present century. The great pagoda perished on the former occasion, and has never been rebuilt. On the latter, when the fire lasted for two days (11th—12th February), large numbers of the priests' dwellings were swept away, but fortunately no edifice of special importance. A treasure of which the monastery is justly proud is a collection of eight thousand scrolls of the Buddhist scriptures written in letters of gold and

elaborately ornamented with silver designs. These scrolls are valued at over half-a-million dollars.

The sights of Kōya-san take half a day to see. The first and most impressive is an enormous Cemetery, through which leads an avenue of cryptomerias 18 *chō* long; or rather the cemetery is a kind of irregular avenue laid along a magnificent cryptomeria forest. Not indeed that most of the bodies are actually buried here. In many cases the so-called tomb is merely a monument raised to the memory of the dead believer, who, through this nominal burial by the side of Kōbō Daishi, obtains the spiritual privilege of re-birth into the Tosotsu Heaven, or into Jōdo, "the Pure Land of Perfect Bliss." In other cases, after the corpse has been cremated, the Adam's apple and some of the teeth are sent to Kōya-san, these remains being consigned to a common pit called *Kotsu-dō*, or the Hall of Bones, in the case of persons who cannot go to the expense of a separate tomb. At all events, their funeral tablets are sent to the monastery to be prayed over daily. As one walks along the avenue, a special cicerone who has all the names by heart, points out the most important graves. After crossing the *Ichino Hashi*, or First Bridge over the tiny Odogawa, the monuments of the Daimyōs of Sendai, Uwajima, Kaga, and Satsuma are among those first passed. Such noblemen's monuments may be distinguished from those of commoners by their peculiar pagoda shape (Jap. *sotoba* or *gorin*, see p. 38). A little off the road to the r. are the graves of the celebrated heroes Atsumori and Kumagai Naozane, and then those of the Daimyōs of Hizen, Matsumae, and Chōshū; then—but we can only pick out a few names from among thousands—the early warrior Tadanomanjū (this is the oldest monument in the cemetery), the 16th century chieftain Takeda Shingen, the Hachisuka family, Ii-Kamon-no-

Kami, the Daimyōs of Tosa, the traitor Akechi Mitsuhide whose monument has been split from top to bottom by a thunderbolt as a warning to faithless servants, and so on *ad infinitum*. In the cases of great families, many subsidiary monuments surround the chief one in the little enclosure, and before this often stands a *torii*, the stone for which, as for all the monuments, comes from a place in the province of Bizen called Mikage, a word that has come to be the Japanese name for "granite." The monument of the Ichikawa Danjūrō family of actors, just before reaching the *Nakano Hashi*, or Middle Bridge, is distinguished by a thin pillar. That with a prayer-wheel in front is dedicated to Jizō, and is called the *Ase-kaki Jizō*, because believed to be covered every morning with the perspiration which that god's sufferings in hell for the good of the human race bring out on his body. The Daimyōs of Geishū have the second largest monument in the cemetery, those of Suruga the largest of all, 28 ft. high. Next we come to that of the Imperial Princess Sei-Kwan-in-no-Miya, to those of the celebrated poet Bashō, of the saint Enkō Daishi, of Asano Takumi-no-Kami (the unhappy lord of the Forty-seven Rōnins), etc., etc. We next arrive at a shrine containing one thousand gilt images of Amida, with another beside it having a statue of Kōbō Daishi at the age of forty-two, carved by himself; and after that another temple, with pictures (*mandara*) by the same saint of the two halves of the Buddhist universe (*Kongō-kai* and *Taijō-kai*). The next feature in the walk is afforded by some bronze images of Jizō, Fudō, and Dainichi, placed behind a trough of water. Believers sprinkle this water over the images, in order to benefit the souls of their own ancestors. Immediately beyond, is a small bridge called the *Mumyō no Hashi*, or Nameless Bridge, a corruption of *Mi myō no*

Hashi, or Bridge of the August Mausoleum. It is believed that no one can cross this bridge who, for moral reasons, is unacceptable to Kōbō Daishi.

There is a tradition that Hideyoshi made a pilgrimage hither after he had risen to the highest position in the Empire, and, accompanied by the high-priest alone, came at night as far as the bridge, crossed it, and turned back again without going as far as the tomb, thus satisfying himself that the slaughter he had been compelled to make of his enemies in order to seize the supreme power and restore peace to the nation, was approved by Kōbō Daishi, and that he might now pay his formal visit on the morrow in full state, accompanied by all the princes, without fear of being put to shame before them.

A separate enclosure to the 1. contains the unpretentious monuments of several Mikados. We next reach the *Mandōrō*, or Hall of Ten Thousand Lamps, but first look in at the octagonal *Kotsu-dō*, or Hall of Bones already mentioned, and peer through the gate of the *Go Byō*, or Tomb of Kōbō Daishi, which is never opened save on the 21st day of the 3rd moon, old style, when new vestments are provided for the dead saint. We also perceive two small Shintō shrines just showing through the thick trees. The *Mandōrō* is a wooden building 100 ft. long, and somewhat less than half that in depth, with closed grated shutters. As far as the eye can penetrate the darkness of the interior, countless brass lamps may be seen ranged in rows. Of these only about one hundred are kept lighted, the present reduced state of the monastery's exchequer not permitting expenditure on a more lavish scale.

No offering can be more acceptable in the eyes of Buddhist piety than burning lamps, which typify the refulgent wisdom of the gods Dainichi and Amida. A story is told which recalls the Bible story of the widow's mite:—On some great occasion a rich man presented ten thousand lamps, while a poor woman, who had nothing, cut off her long tresses to make up money enough to present a single lamp. Nevertheless her offering

was the more acceptable of the two; and when a gust of wind arose, the rich man's ten thousand lamps were all blown out, while the poor woman's single lamp shone on with increased brilliancy. Accordingly the largest lamp in the hall is called the *Hinja no Ittō*, or Poor Woman's Single Lamp.

So far the Cemetery. The traveller now returns the way he came, and, after picking up his luggage at the temple where he spent the night, will see the rest of the sights on his way to the gate leading in the direction of Wakayama.

Leaving the temple where we have lodged, we wend through the village, accompanied as before by our priestly guide, sad traces of the great fire of 1888 being visible all around. First we visit the *Kongō-buji*, or abbot's residence, an unusually handsome specimen of Japanese domestic architecture, adorned with gold sliding screens by Kano Tan-yū, Sesshū, Tanzan, and other classical artists. An old-fashioned arrangement to be seen here, as in others of the monks' residences, is what is called the *irori no ma*, or "hearth room," which is an apartment having a large square chimney like a pillar and a small altar on one side. The monks sit round this heated pillar in winter to recite their scriptures. The room where Hidetsugu committed *harakiri* after he had fallen into disgrace with his father, the great Taikō Hideyoshi, has been restored exactly in the style of his period (end of 16th century).

We next proceed to the *Shichi-dō Garan*, or temples proper, and passing by several which are uninteresting, stop to examine the

Kondō, or Golden Hall. Burnt in 1843, but restored in 1852, this grand edifice fully deserves its name, for the interior is ablaze with gold and glorious colouring. Nor is it only beautiful. The *keyaki* wood, of which the huge beams and columns consist, proclaims its solidity; and even the magnificent carvings

adorning the exterior are of the same material, some of the slabs being 9 ft. long by 4 ft. high. The plan of the building is three squares, one within the other. The outermost of these squares is the uncoloured carved shell just mentioned; that next to it is the *gejin* or nave, while the innermost is the *naijin* or chancel; and this it is that the artist has so splendidly decorated with gold, with paintings of angels and Buddhist deities, and with coloured carvings of birds. Images of the deities Kongō Satta, Fudō, Fugen, Kongō-ō, Gozanze Myō-ō, and Kokuzō Bosatsu stand on a raised dais, whose sides are filled in with the peony and lion in gilt openwork, while the ceiling above them glows with rich paintings of dragons having a phoenix in their midst. The shrine guarded by these images contains one of the god Yakushi carved by Kōbō Daishi himself. The *mandara* hanging to the pillars represent, as usual, the two halves of the Buddhist universe. On leaving, notice the paintings of the Sixteen *Rakan*, which are about 9 ft. sq. and executed in an extremely florid style. The holy men are painted in four groups, each of which contains four figures.

In an adjacent building the gigantic gilt images of the Go-chi Nyorai, or Five Gods of Wisdom, formerly in the Pagoda, have now their temporary abode. The *Saitō*, or Western Pagoda, is a two-storied building of a curiously complicated style of construction. Among other minor buildings, may be mentioned two small Shintō shrines dedicated to the aboriginal Japanese gods who ruled the mountain before Kōbō Daishi's advent,—brilliantly painted with red ochre, and forming a striking contrast to the adjacent grey unpainted Buddhist shrines; also the *Kyōdō*, or Revolving Library, elegantly constructed in the shape of a two-storied pagoda, and the *Miei-dō*, containing a celebrated portrait of Kōbō Daishi

painted by his disciple Prince Shinnō, the eyes of which were dotted in by the saint himself.

Leaving the enclosure that holds all these buildings, we turn r. and see ahead the summit of *Jin-gamine*, 50 *chō* distant from the far-end of the great Cemetery, and affording—at least so the monks declare—a view over portions of no less than thirty provinces. To the l. is the Seminary (*Gakurin*), which is not usually visited, but which is excellently fitted up to accommodate the 120 indoor students and 200 outdoor students who resort to it for theological instruction. Some of the class-rooms are fitted up in European fashion with benches and black-boards, while others retain the old Japanese style—mats, a sort of dais for the lecturer, and a *kakemono* of Kōbō Daishi at one end of the room. Each bedroom is shared by two or three students. Before meals, a long Buddhist grace is intoned.

[Those whose limits of time do not permit of their going on to Wakayama by the route about to be described, may reach Sakai and Ōsaka more expeditiously from Kōya-san by retracing their steps down the mountain to Kamuro, and then crossing the *Kiimi-tōge*. The itinerary is

KŌYA-SAN to:— *Ri. Chō. M.*

Back to Kamuro			
(about)	4	6	10½
Hashimoto	1	—	2½
Top of Kiimi-toge	2	2	5
Mikkaichi	2	21	6½
Fukumachi	3	7	7½
SAKAI	3	21	8¾

Total 16 21 40½

The whole way from Kamuro to Sakai can be done in jinrikishas, and most of it is picturesque. One must walk up a portion of the *Kiimi-tōge*, which

affords fine views of the mountains of Kishū to the r., and Yamato to the l.

Mikkaichi (*Inn*, Abura-ya), like most other towns in the neighbourhood of Kōya-san, lives on the pilgrims to that holy shrine, and is the usual halting-place for the night. From here on for some miles there is a succession of hills, none however so steep as to necessitate alighting from a jinrikisha with two good coolies. At the hamlet of *Yamamoto*, the plain of Izumi is seen stretching away at the spectator's feet, and soon he enters

Fukumachi (*Inn*, Shiba-ya), which is a better place for those who seek quiet and attention to stay at than Mikkaichi, because less apt to be full of pilgrims. From there the road leads along the broad fertile plain to

Sakai (see p. 296).]

The inspection of the Kōya-san Seminary concluded, we retrace our steps a little, and soon reach what is called the front gate (*omote-mon*) of the monastery grounds, a handsome structure decorated with carvings by Hidari Jingorō, which leads in the direction of Wakayama; for the Kamuro way by which we came, and which is now the more frequented of the two, is officially termed the back way (*ura-guchi*). Kōbō Daishi came up from the Kishū or Wakayama side,—a tradition whose details are commemorated in several monuments which we successively pass on our walk down. The scenery is picturesque the whole way. It is necessary to walk at least as far as the hamlet of *Shiga*, a distance of over 4 *ri* from Kōya-san. If jinrikishas cannot be obtained here, some may perhaps be found at one of the hamlets further on; but they cannot be counted on till reaching the busy little town of

Kokawa (*Inn*, *Kana-ya), where we find ourselves in the broad valley of the Kinokawa (or Kiigawa), and on the high road to Wakayama. *Kokawa-dera*, the great Buddhist temple of this place, No. 3 of the Thirty-three Holy Places, is an ancient and celebrated shrine, founded in A.D. 770. As usual in this land of wooden buildings, fire has more than once done its destructive work, and the present edifices date only from the 17th century. The principal gateway contains fine statues of the Ni-ō, colossal in size and excellently preserved. A little further on is a building, called *Dōnan San no O Dō*, curiously decorated with open-work wood carvings nailed on to the panels of the front and sides, and representing incidents in the history of an image of Kwannon shaped like a young boy, which is declared by tradition to have emerged miraculously from the pond close by. Several handsome bronzes and a stone with the impression of Buddha's feet next attract our attention. Passing through the second gateway with its images of the Shi-Tennō, we enter a picturesque garden, containing some magnificent old camphor-trees; one, in particular, would take seven men to encircle it with outstretched arms. The cherry-blossoms, too, are very fine. The *Hondō* is a plain building 17 *ken* (about 102 ft.) square, whose outside gallery is all hung with modern inscribed tablets. The images of the Twenty-eight Followers of Kwannon, r. and l. of the main altar, whose shrine is never opened, are excellent ancient works of art. On a terrace at the back stand two brightly decorated chapels dedicated to the Shintō gods of Nyū and Nyaku-ichi, the aboriginal guardian deities of the place. The monastery is rich in miscellaneous treasures and manuscripts, to see which, however, requires a special introduction. An unusually large *Gyōgi-yaki* jar (see p. 55) is the only curiosity shown to all-comers.

The traveller, who now emerges from the mountains into the civilisation of the plain, will be struck with the variety of quaint and beautiful tiles at the corners of the roofs of the houses. Some are shaped like demons' heads, some like shells, some like flowers, etc. Altogether, Central Japan surpasses Eastern Japan in this respect. The whole way into Wakayama from Kokawa lies down the smiling valley of the Kinokawa, with its screen of hills on either side. Notice the lines of *haze* or tallow-trees (*Rhus succedanea*), from whose sap are made the candles for which this province is famous. When November comes, the leaf of this tree almost vies in beauty with that of the maple, so brilliant are its hectic hues. The river is crossed by a long bridge joining *Iwade* (Inn, Izuyo) on the r. bank with its suburb of *Fumato* on the l. bank.

[Those interested in temples are advised to go 1 *ri* out of their way to view the now nearly deserted, but still stately, remains of the monastery of *Negoro-ji*, a branch of Kōya-san dedicated to Fudō, the monks of which waged successful war against Nobunaga in the 16th century. It must have been one of the most extensive religious establishments in Japan, and a perfect example of the *Shichi-dō Garan*. The various temples and priests' houses extended over two hillsides, and the architecture of what remains has an impressive and characteristic *cachet*. The immense park-like grounds are full of lovely cherry-trees and pine-trees, the former a brilliant sight in April.]

Wakayama (Inn, Fuji-gen)

This large but quiet place, now the capital of the Prefecture of Wakayama, was formerly the castle-town of the Princes of Kishū, who were descended from the eighth son of the Shōgun Ieyasu, and endowed with a fief of 555,000 *koku*. The

family held very exalted rank, being one of the three distinguished by the title of *Go San-ke* (see p. 271). Its domain included the whole province of Kishū, together with that of Ise as far N. as Matsuzaka. Wakayama has little trade, the only manufacture worth mention being a cotton material called *men-furanneru*, which simulates the appearance of flannel, and is widely used among the lower classes, not only of Japan, but of China and Korea. A certain amount of timber, floated down the Kinokawa, is also exported.

possesses three great attractions,—the Castle of its former lords, the temple of Kimii-dera, and the scenery of Waka-no-ura. All three lie in the same direction,—south from the inn,—and can be “done” in a single afternoon, though the pleasanter plan is to devote a whole day to loitering about the beautiful neighbourhood of Kimii-dera and Waka-no-ura. A request for permission to visit the Castle should be made through the innkeeper to the prefectural authorities.

The *Castle* of Wakayama is probably the most perfect extant specimen of that style of architecture in Japan; for though strictly *ancien régime*, it dates only from about 1850, just before that *régime* began to totter, and even the sword and spear-racks in the lower storey are still intact, the wood looking as new as if only put in place yesterday. The building, which is three-storied, crowns a densely wooded hill, and exhibits the peculiarity that part of its fortifications rise directly from the neighbouring roadway, without being protected by a moat. The panorama from the top includes:—W., the mouth of the Kinokawa and the sea; S., in the distance, the mountains of Arida, the land of oranges; E., other nearer mountains of which Ryūmon-zan is the highest, the fertile valley of the Kinokawa studded with villages, the mountains about Kōya-san, then Kongō-san and the other mountains of Yamato; N.E., the Katsuragi range which shuts in the valley at no great distance, the lowest point being the Onoyama-tōge leading

overt to Sakai; and N.W. the promontory of Kada which almost seems to touch the island of Awaji, to whose l. the mountains of Awa in Shikoku are visible in the blue distance. At one's feet, on all sides except the S., is the town. On that side there is' emptiness, because the dwellings of the *samurai*, which formerly stood there, have been demolished and the sites turned into fields,—an eloquent, though mute, witness to the political change that has transformed Japanese society.

Kimii-dera lies 1 *ri* 25 *chō* S. of Wakayama by a good jinrikisha road. It is No. 2 of the Thirty-three Holy Places, belongs to the Shingon sect, and is said to have been founded in A.D. 770 by a Chinese missionary named I-kwan, though the present *Hondō* is only some two and a half centuries old.

According to legend, the reason for building the temple in this particular spot was the discovery here, under a tree, of a miraculous image of the Eleven-faced Kwannon, now enshrined in a large reliquary behind the main altar. As this image was far too sacred to be exposed to public gaze, I-kwan carved another, of the Thousand-handed Kwannon, for the adoration of the common herd. This stands in a recess to the r. of the reliquary just mentioned. The chief festivals are celebrated on the 18th March and 9th July.

Though Kimii-dera is doubtless a fine temple finely situated, its chiefly glory is its view,—not a very extensive one, but absolutely lovely and characteristically Japanese. The spectator himself, from the temple court or the priests' beautiful reception rooms, stands just at the height above the view that an artist would choose; and he looks out W. towards the sea over a scene recalling that from Nōkendō near Yokohama, or from Tesshūji over Mio-no-Matsubara,—a delicious labyrinth of land and water, of which the principal feature is the extremely narrow strip of land, more than a mile long called

Waka-no-ura.

A sandy peninsula, narrow and fantastically overgrown with pines, enclos-

ing a little bay, and having islands or hills near to it, is the Japanese *beau idéal* of scenery, their taste being not for savage, Alpine, overpowering grandeur, but for the esthetic, the soft, the well-proportioned in form and line,—the civilised, if one may so express it. Poets have sung the beauty of this spot ever since Japan has had a literature. The following stanza of Akahito (see p. 53) is familiar to every Japanese adult:—

*Waka-no-ura ni
Shio michi-kureba
Kata wo nami
Ashibe wo sashite
Tazu naki-wataru*

that is, rendered literally,

“On the shore of Waka
When the tide comes flowing in,
There being no dry land,
Towards the reedy place
The storks fly across crying.”

The reeds of a thousand years ago are commemorated chiefly in the name of an excellent restaurant, the *Ashibe-ya*; there are now few, if any, storks left, for the law which protected them as sacred birds lapsed when feudalism fell; and most of the pine-trees on the peninsula were hewn down when they, too, ceased to be protected by immemorial custom. The peasants took it into their heads that the shade of the pine-trees was injurious to the fields behind. Now, however, the same peasants would give much to have the trees back again, as the salt sea spray, which they warded off, now blasts the crops.

While the traveller has been seeing Kimii-dera, his guide or jinrikisha-man should have been instructed to engage a boat, in which —jinrikisha included—the party will cross the shallow inlet to Waka-no-ura, a distance of 18 *chō* to the hill called Seyama or Imose-yama (comp. p. 347) at the root of the little peninsula. Kimii-dera looks grandly fortress-like as one recedes from it, and the views are charming all the way across. To take the air in this manner is a favourite pastime of the citizens of Wakayama on summer evenings, and Waka-no-ura has inns and tea-houses where the cravings of the inner man may be satisfied. What one chiefly goes out to see is a group of little hills, whose curious rocks and fantastic pine-trees (*saga-*

ri-matsu) form a natural landscape garden, of which piety has availed itself to erect a pagoda and several shrines.

The rock is called *Kishū-ishi* by the Japanese, to whom its beautiful slate-like appearance recommends it for use in the gardens of the wealthy.

The names of the principal *meisho* visited at Waka-no-ura are Ashibe-no-ura, Imose-yama, Shiogama, Tamatsu-shima, Tengu-yama, the hamlet of Dejima, and Gongen-yama. It is worth mounting Tengu-yama for the sake of the view. That from Gongen-yama is also much admired.

On the way back to Wakayama by jinrikisha, one passes the Shintō Temple of *Akiha-zan*, a branch of the shrine described on p. 270. The Wakayama Akiha-zan is famous for its maple-trees, and for a Buddhist temple dedicated to the Five Hundred Rakan.

A walk or jinrikisha ride along the coast S. from Wakayama, giving lovely views, is that to *Shiotsu* on the way to Kumano (see next Route), or to the *Fude-sute-matsu* near Fuji-shiro on the way to Shiotsu. One may also devote half a day to visiting the Temple of *Kada*, N.W. of Wakayama, for which women have a special devotion. It is $3\frac{1}{2}$ *ri* distant along a jinrikisha road.

Steamers leave Wakayama daily for Ōsaka, calling in at Kada. There is also constant steam communication between Wakayama and Tanabe, Kushimoto, and other little ports in the Kishū-Ise peninsula, ending up at Yokkaichi.

[Instead of taking the shorter inland road to Sakai given in the Itinerary prefixed to this Route, and about to be briefly described, the traveller might take Kada on his way to Sakai, following the coast the whole way. The distances are as follows:

WAKAYAMA to:—

	<i>Ri. Chō. M.</i>		
Kada	3	23	9
Tannowa (about)	3	—	$7\frac{1}{2}$
Ozaki	2	1	5
Shindachi	1	13	$3\frac{1}{4}$
Sano	1	28	$4\frac{1}{2}$
Kaizuka	1	18	$3\frac{3}{4}$
SAKAI	4	34	12

Total	18	9	$44\frac{1}{2}$
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The $14\frac{1}{2}$ *ri* in from Wakayama to Sakai are by an excellent jinrikisha road, the *Kishū Kaidō*, which leads first, for a short way, up the valley of the Kinokawa, and then turns l., that is N., through the vill. of *Yamaguchi* and over a stiffish hill called the Onoyama-tōge, separating the provinces of Kishū and Izumi. The road crosses into Izumi at a little stream appropriately named the *Sakai-gawa*, in the immediate vicinity of which are some mineral springs. As one bowls along down the other side of the hill, through *Yamanaka* and *Shindachi*, delightful views are obtained of the Bay of Ōsaka with its strip of splendidly fertile coast which the road approaches ever more and more closely, and of *Rokkō-zan* beyond. They remind one of the landscapes which Hiroshige loved to depict. At *Takojaya* (good Jap. food always ready) the coast road from Kada joins in l.

Kaizuka (*Inn*, Wakamatsu-ya) and **Kishiwada** form together one large but rather squalid town. The *Kai-hin-in*, situated in a fine old pine-grove on the site of the once famous temple of Hama-dera, is a restaurant with sea-baths frequented in summer by the Sakai folk. About 50 *chō* further on, we reach the town of

Sakai (see p. 296). From here the train will take us in 20 min. to Ōsaka.

ROUTE 43.

THROUGH KUMANO TO ISE.

WEST COAST OF KISHŪ. TEMPLES OF HONGŪ AND SHINGŪ. RAPIDS OF THE KUMANO-GAWA AND KITAYAMA-GAWA. DORO HATCHŌ. FALLS OF NACHI. EAST COAST OF KISHŪ. RAPIDS OF THE MIYAGAWA.

This rough, but delightfully picturesque, route is recommended only to those whom considerable experience has inured to Japanese country ways. It might well be combined with the preceding route and Route 32. The finest part of it is from Tanabe outwards, the interior of Kishū and the E. coast being on the whole more picturesque than the W. coast. The best time for the trip is spring or late autumn, the climate of Kishū being exceptionally mild, owing partly to the mountains of Yamato which ward off northern blasts, partly to the *Kuroshio*, or Japanese Gulf-Stream.

Kumano is practically another name for the province of Kii or Kishū, the W. part being *Kuchi-Gumano*, i.e. "front Kumano," and the E. part *Oku-Gumano*, or "far Kumano." The two together include *Ku-jū-ku Ura*, i.e. "ninety-nine stretches of shore." But the name *Kumano* is used with peculiar reference to the Three Holy Places (*Mi-Gumano* or *Kumano San-zan*) of that province, namely, Hongū, Shingū, and Nachi, the origin of which carries us back past history proper into the legendary age. *Hongū*, lit. "the original temple," (or "palace") is said to have been founded in the reign of Sūjin Tennō (1st century B.C.); *Shingū*, or "the new temple," in the reign of Keikō Tennō (A.D. 71–130), the former being some way up the Kumano-gawa, the latter at the mouth of the same river. Whether fear of the destructive floods for which this river is notorious, had anything to do with the location of the shrines in these particular spots—spots both of them specially likely to suffer, and therefore standing in unusual need of supernatural protection—is a matter for surmise. Be this as it may, the aboriginal Shintō tutelary deities were early adopted by the Buddhists as avatars of Indian gods, under the title of *Kumano Gongen* (conf. p. 35); and all through the Middle Ages the threefold shrines of these Gongen were among the most po-

pular in Japan, and among the most representative of the Ryōbu Shintō style. The Emperor Go-Shirakawa is said to have made no less than thirty-four pilgrimages to them, or at least to Hongū. About the beginning of the present century, when the influence of the Pure Shintō school had begun to make itself strongly felt, many changes were effected both in the buildings themselves and in the lists of gods therein worshipped. Hongū and Shingū are now altogether in Shintō hands. Nachi, besides its Shintō shrine, possesses a very famous Buddhist one. A curious and inexplicable circumstance connected with the Kumano shrines is the special reverence manifested towards them by the people of the extreme North of Japan, who supply a very large percentage of the pilgrims, and are locally nicknamed *Kwantō-bei*, that is, "eastern bumpkins."

Itinerary.

WAKAYAMA to:—	Ri.	Chō.	M.
Kimii-dera	1	25	4 $\frac{1}{4}$
Kuroe		32	2 $\frac{1}{4}$
Shiotsu	2	—	5
Minoshima	2	26	6 $\frac{3}{4}$
YUASA	2	35	7 $\frac{1}{4}$
GOBŌ	5	11	13
Inami	3	2	7 $\frac{1}{2}$
Minabe	3	9	8
TANABE	2	10	5 $\frac{1}{2}$
Misu	2	—	5
Kurisugawa.	2	18	6
Chikatsuyu	3	9	8
Nonaka		29	2
Ōse	2	31	7
YUNOMINE	2	18	6
HONGŪ		25	1 $\frac{3}{4}$
Miyai (by boat) about	4	8	10 $\frac{1}{4}$
Tado (by boat) about	4	18	11
Back to Miyai (by boat) about	4	18	11
SHINGŪ (by boat) about	5	—	12 $\frac{1}{4}$
Miwazaki	1	25	4 $\frac{1}{4}$
Hamanomiya	2	12	5 $\frac{3}{4}$
NACHI	1	32	4 $\frac{1}{2}$
Back to Hamano- miya	1	32	4 $\frac{1}{2}$
KATSURA		23	1 $\frac{1}{2}$
Total	65	16	160

Thence by steamer to Kinomoto, Nigishima, Owase, and Nagashima,

whence partly by land, partly by river to Yamada, as shown later on in the text. Some of the distances are approximate, though every possible care has been taken to make them correct. A constant cause of change and perplexity is introduced by the construction of new roads (*shindō*), not infrequently followed by the disuse of the same owing to floods or to paucity of traffic. The pedestrian will in any case gain by adherence to the old road whenever a choice exists. In some parts, new measurements of the chief highways are in progress.

We leave Wakayama by what, as a tribute to popular piety, is still called the *Kumano Kaidō*. Jinrikishas are practicable—with an occasional walk over a hill—all the way to Tanabe and Misu. Passing below *Kimii-dera* (see p. 357), and *Kuroe* famous for its cheap lacquered trays and bowls, we skirt a lovely shore to

Shiotsu, a vill. on the first of those little landlocked bays—secluded paradises—that gem the coast of Kishū and of Shima. The sea and the dainty little sandy beach, and the view back over Wakayama and the valley of the Kinokawa and across to Awaji and Awa in Shikoku, combine to form a delicious picture.

[Pedestrians can save time and distance, and command still finer views, by diverging l. over the *Fujishiro-saka* before reaching Shiotsu, between the hamlets of *Hikata* and *Shimizu*.]

Before passing **Minoshima**, we cross the shallow *Arida-gawa* near its mouth, and follow up its l. bank for some miles along an embankment, between rows of vegetable wax-trees (*haze*), the characteristic tree of all this country-side. We are now in the district of *Arida*, famed as the greatest orange-producing centre in Japan; and as we proceed, we find all the lower slopes of the

wide sheltered valleys covered with orange groves.

The cultivation of the orange, first introduced into this district towards the close of the 16th century from Yatsushiro in Kyūshū, succeeded so admirably that, before fifty years had elapsed, not *Osaka* and *Kyōto* only, but *Yedo* looked to *Arida* for their choicest supplies. Forty varieties of the orange tribe are enumerated in Japan, the best-known being the *mikan* proper, or mandarin orange (of which the *unshū* variety is the most prized), the *kōji*, the *kunemō* (a thick-skinned variety), the *tachibana*, the *daidai* or Seville orange, and the diminutive *kinkan* or cumquat. Most Japanese oranges are produced on large umbrageous bushes, only the *daidai* growing on a real tree. The orange is usually grafted on a citron or on a *karatachi* (*Citrus trifoliata*) stock. It is the finest fruit produced in Japan,—a land where fruits are few and poor,—and it figures largely in the Japanese New Year decorations. A fortunate speculation in oranges was the foundation of the fortune of the eccentric 18th century millionaire, *Kinokuni-ya Bunzaemon*.

Yuasa (*Inn*, *Edo-ya*) is a dull town, noted for its manufacture of soy. From here to *Gobō* there is a choice of roads. The new road, practicable for jinrikishas throughout, passes through *Yura*, 4 *ri* 14 *chō*, whence the distance is 3 *ri* 6 *chō* more, or 7 *ri* 20 *chō* (18½ m.) in all; but it is rarely taken, the old 5 *ri* 11 *chō* road, given in our Itinerary, being so much shorter, and all of it, too, practicable for jinrikishas except the *Shishigase-tōge*, a steep hill 32 *chō* long. Spare coolies can be hired at the bottom of this hill to help to push empty jinrikishas up, and to shoulder the luggage. The two roads diverge from each other 26 *chō* beyond *Yuasa*. The top of the hill offers little view.

[Before he reaches *Gobō*, a *détour* of about 1 *ri* will take the traveller interested in ancient Japanese lore to the *Temple of Dōjōji*, a building which partly dates from the 8th century.

Its name has become a household word throughout the land, on account of the legend of the hapless loves of the monk *Anchin* and the maiden *Kiyohime*. Forbidden

by his vows as a priest from making good his vows as a lover, he fled to this place, and hid beneath the great temple bell. She, transformed by the power of rage and disappointment into a huge dragon, pursued him, and, lashing the bell with her dragon tail, made it so fiery hot that the poor monk was scorched to death inside. This was in the year 928. The great bell of Dōjōji is a favourite subject of Japanese art; and both the classical *Nō* theatre and the ordinary *Shibai* stage have pieces founded on the legend, decked out of course with many picturesque additions.]

Gobō (*Inn*, Kishi-riki). The road follows the coast from here, generally on a cliff overlooking the sea, and crosses several hills. The finest view is that from the top of the hill passed soon after leaving

Minabe (*Inn*, Mori-tsune), where one catches the first glimpse of the charming Bay of Tanabe, with its *Megane-iwa*,—a rock resembling a pair of spectacles, with holes for the glasses,—its semi-sunken reefs, and the long promontories of Seto-zaki and Kanayama-zaki. The aspect of all this coast is sub-tropical, chiefly owing to the quantities of *shuro* (palmettos) and *sogetsu*. Immense quantities of potatoes are also grown.

The traveller will be struck all over this Kumano route with the absence of horses. Scarcely a horse is to be seen in the whole country-side. Bulls and cows are used instead for agricultural purposes, the Japanese bull being so much milder a beast than his European counterpart that the use of oxen has not suggested itself. The cows are free for hard labour, because their milk is not in demand, all but the completely Europeanised Japanese having a horror of that to us essential article of food.

Tanabe (*Inns*, Gomei-rō, Kyōhachi), formerly the castle-town of the Andō family, who were *Karō* (hereditary councillors) of the princes of Kishū, is much frequented by pilgrims to the Three Shrines of Kumano and to the Thirty-three Places of Kwannon. The temple of Sōdōji, in the neighbourhood, possesses a number of works by the celebrated painter Ōkyo and his pupil Rosetsu.

A pleasant excursion from Tanabe by boat is across the bay to the hot springs of *Yuzaki* (*Inn*, Sakai-ya) on the strand. There is a fine view from Kōshin-yama, above the baths.

Tanabe is the end of the first division of this route, as we here leave the coast, and turn inland to cross mountain ranges and to shoot the rapids of rivers. We also here, or at

Misu, 2 *ri* further on, bid farewell for some time to jinrikishas, unless the new road to Kurisugawa happen to be in exceptionally good repair. In any case, the old road is about half the distance of the new—2½ *ri* from Misu to Kurisugawa, instead of 5 *ri*. The walk is steep but pretty, and near the summit, which is called *Imori-tōge*, a fine panorama opens out of numerous ranges, with Tanabe Bay and the sea beyond. The scar on the side of Takao-zan dates from the great floods of 1889.

Throughout Kishū and southern Yamato, the inhabitants never tire of referring to these disastrous floods (*Meiji nijū-ni-nen no suinan*), which were indeed a national calamity second only, if second, to the great Gifu earthquake of 1891. Always liable to these visitations, Japan seems to have drawn them down on herself with increased violence by a sudden zeal for the spread of cultivation in remote mountain districts, and by consequent partial deforestation. The valley of the Totsugawa—called Kumano-gawa lower down—suffered worst of all, over 2,000 persons being washed away and incalculable destruction being done to property.

Kurisugawa (poor accommodation) lies in a valley on the bank of a stream. Leaving it, we climb over the *Jūjō-tōge* and *Ōsaka-tōge*—a maze of thickly wooded mountains the whole way, peak alternating with rounded shoulder—to

Chikatsuyu (*Inn*, Yamaguchi-ya), similarly situated in a valley, that of the Heki-gawa, and thence on to

Nonaka (*Inn*, Matsu-ya), which stands high, a great cleft dividing it from still loftier hills that rise abruptly opposite. There are some

monumental cryptomerias at the entrance of the village; and on leaving it, the traveller will notice the first of a series of stockades and outlooks by which the peasants endeavour to protect their little patches of cultivation from the attacks of wild boars.

Many other wild animals roam at will over this remote forest region of Kishū and southern Yamato, notably the wolf, the monkey, the deer, and the *niku*, which latter, to judge from the descriptions given of it, would seem to be a kind of chamois.

Two hills—the *Kobiro-tōge* and *Bujū-tōge*—separate Nonaka from Yunomine. The walk unfolds a succession of delightful contrasts,—the lovely glen of the *Hiraigō-gawa*, with its wild profusion of cherry-trees, azaleas, maples, camellias, *lagerstroemias* (*saru-suberi*), ferns, mosses, etc., offering bright hues and contrasts for every season of the year;—next the panorama from the breezy top of the *Bujū-tōge* over a perfect wilderness of densely wooded mountains and deep ravines; and then the descent through the severe simplicity of a forest of nothing but conifers, where, after a time, one catches the sound of rushing water, and sees, far below, the *Magari-kawa*, aptly so called from its many windings. But the curious part of the matter is that the *Magari-kawa* and the *Hiraigō-gawa* form in reality but one and the same valley, the upper part of which indulges in a botanical debauch, while the lower is vowed to monastic simplicity.

Yunomine (*Inns*, Ise-ya and several others) is the most comfortable village on the route,—far preferable to Hongū, 25 *chō* further on, as a place to spend the night. The best plan to pursue is to leave one's luggage at Yunomine, and stroll over thence to Hongū to see the temples, returning to Yunomine to sleep. The Yunomine innkeepers are accustomed to make arrangements for boats down the river, and will have one in waiting for the traveller on the following morning.

A public boat (here called *jōsen*) starts from Hongū for Shingū at a very uncertain time in the forenoon,—fare 20 *sen*, or more if there are but few passengers,—and takes about 6 hrs. to perform the journey, except in flood-time, when the voyage is much quicker, but dangerous. To avail of the public boat, however, debars one from visiting Doro Hatchō; so every well-advised traveller will engage a boat of his own (*kai-kiri*). The price, in 1893, was \$4½ for a boat with three men to go down the rapids from Hongū to Miyai, thence up the *Kitayama-gawa* to Doro Hatchō, and down to Shingū:—time taken, 2 days.

The slight odour of the sulphur springs to which Yunomine (locally pronounced *Yunomune*) owes its fame, is perceptible immediately on entering the village. The principal spring gushes out in mid-village, just above the river's edge, and the women carry their vegetables to cook in it. The original temperature of the spring used for the public bath is 198° Fahrenheit. Hard by is a little temple dedicated to *Yakushi Nyorai*, whose large image is cut out of sulphur-encrusted stone. The people bring tea-pots to have them encrusted in like manner.

The local hero is *Oguri Hangwan* (see p. 63). On the way from Yunomine to Hongū is a mound called *Kuruma-zuka*, beneath which, on being restored to health and strength, *Oguri Hangwan* is said to have buried the barrow used by *Terute Hime* to wheel him hither.

Hongū (*Inn*, *Tama-ya*) stands at the junction of a streamlet called the *Otonashi-gawa* with the broad *Kumano-gawa*. Though now but a poor village, it boasts a celebrated *Shintō* shrine.

For what little is known of the early history of this place, see p. 359. In the great floods of 1889 the river rose 60 ft., and the entire village was destroyed, the temple buildings themselves, which stood close to the water's edge, being mostly swept away. Out of twelve, only four remained available for restoration and repair; and notwithstanding the immemorial sanctity of their previous site, they were removed

to the neighbouring hill, where they now occupy a commanding and perfectly safe position. The sum allowed by the Government for reconstruction was \$27,000. To restore them on their former scale would have cost \$170,000. A stone monument on the original site, consisting of two small, coffer-shaped structures within an enclosure, commemorates the eight vanished temples and their gods. The chief festival at Hongū is celebrated on the 15th April, smaller ones on the 1st and 15th of every month. One of the peculiar rites is the pounding of rice-cakes (*mochi*) by the pilgrim bands, as an offering to the local gods. For this purpose, gigantic pestles and mortars are provided in every inn. Strange to say, Hongū, notwithstanding its exceptional holiness and antiquity, ranks officially but as a provincial temple of the second class (*koku-hei chūsha*). The deities worshipped are (beginning at the 1.) :—in No. 1, Kumano Fusumi-no-Mikoto; in No. 2, Hayatama-no-Mikoto; in No. 3, Kumano Ketsu-miko; in No. 4, Amaterasu Ō-mi-kami (the Sun-Goddess).

Temples 1 and 2 are combined together under one roof, in what is called the *ni-sha-zukuri* style. A peculiar appearance is produced by the tawny-coloured *suji-bei* (see p. 46) and the low stone wall, which together form the outer temple enclosure. Otherwise Hongū much resembles Ise, though on a smaller scale. Visitors are permitted to enter the pebble-strewn court inside the wall, but may not pass beyond the *tama-gaki*, which is of wood with gilt copper ornaments to conceal the nail-heads. The ends of the rafters of the temples are similarly adorned.

A flock of crows forms a prominent feature in the *o fuda*, or sacred pictures, sold at the three Kumano shrines, and also in the architectural ornaments of many subsidiary temples dedicated to the gods of Kumano, for instance, that situated in Iigura, Tōkyō. The reason is that these deities are believed to employ the crow as their messenger, wherefore also this bird is never killed within their precincts. There is a current belief to the effect that Kōya-san is so precipitous that such luxuries as bean-curd (*tōfu*) cannot be carried up to it, but that the priests place coppers on the temple balustrade, with which the crows fly off to Kumano and bring back bean-curd in return.

The boat trip down the *Rapids of the Kumano-gawa*

This river rises in the mountains of

Yoshino. During its upper course it is called the Totsugawa. Sometimes also it is called the Otonase-gawa or Otonashi-gawa, properly the name of the tiny affluent that comes in at Hongū.

is delightful, excitement constantly alternating with charming views of cliff, and azalea blossom, and splendid timber. The whole distance from Hongū to Shingū is called 9 *ri* 8 *chō* (*ku-ri hat-chō*, not to be confounded with the name of *Doro Hatchō*); but of course this is considerably increased by diverging up the Kitayama-gawa to see the latter place. Specially celebrated is a spot on the l. bank, about 1 hr. down from Hongū, called *Shimoku-zan*, whither Japanese painters often come to sketch the perpendicular basaltic cliffs crowned with fantastic pines,—a scene that lacks only some quaint pagoda on the least accessible-looking peak to make it the very embodiment of the style of landscape which the Far-Eastern artist most loves to reproduce on screen and porcelain plate and lacquer tray. Just above and about

Miyai, coal is worked in three or four places, but is of poor quality. Here is the junction of the Kumano-gawa with its large affluent, the Kitayama-gawa, a sight recalling that of the meeting of the Rhône and Saône. While the Kitayama-gawa is of crystalline clearness, the Kumano-gawa has run thick and muddy ever since the floods of 1889. For some little distance, the two streams flow on side by side without mingling.

That this curiously persistent alteration in the colour of the water is no mere local fancy of uneducated peasants, is confirmed by the statement of Mr. Ernest Satow, who went down the Kumano-gawa in 1879, and describes the water as “dark green,” whereas it is now a turbid grey.

The ascent of the Kitayama-gawa from Miyai involves towing up another set of rapids varied by occasional sailing; for if there is any wind at all, it is sure to serve from time to time, owing to the

marvellous meanderings of the stream. Though progress be slow (the present writer took 7 hrs. from Miyai to Tado, and with a fuller river the journey would occupy longer), the time is agreeably spent drinking in the charms of the scenery, and watching the skilfully navigated rafts that carry timber to the coast, or the fishermen who, generally in bands of four on each reach of the river, peer into the water for trout, and when they see any, cast hand-nets over them with amazing rapidity. The names of the hamlets on each bank on the way up are:—Miyai r., Shitaki l., Kei r., Kujū r., Taketō r., Yunokuchi r., Kogawaguchi l. where an affluent comes in; Shimazu r., Kizuro l., Tamaiguchi r., and Tado r. All are poor. Many are remarkable for being built tier above tier up the face of the mountain, with stone terraces to keep what little soil there is in place. It seems wonderful that cultivation can pay under such conditions, and also that the children do not come to an untimely end by falling into the abyss below. At Kujū a little waterfall will be noticed.

[This hamlet is the starting-point of those who desire to climb *Tamaki-san* (3 *ri*), a mountain noted for its enormous cryptomerias and for a temple dedicated to the gods of Kumano, which is considered the *Oku-no-in* of Hongū. The summit (3,750 ft.) commands a very extensive view over a sea of mountains.]

Kizuro and *Tado* being the only hamlets on the Kitayama-gawa possessing houses dignified with the name of inns, one or other of them should be selected for the night's halt. The former is about 1 *ri* below *Doro Hatchō*, the latter just above it. If possible, the latter should be pushed on to, as one thus gains the advantage of seeing *Doro Hatchō* in the strongly con-

trasting lights of evening and morning.

Doro Hatchō is a gorge of the Kitayama-gawa, stretching between the hamlets of Tamaiguchi and Tado. The name does not mean, as might be supposed, "eight hundred yards of mud," but "eight hundred yards of tranquil water," lying between rapids below and rapids above; and in reality the gorge is double that length,—not 8 *chō*, but 16 *chō*. Deep green pellucid water, fairy vegetation,—especially in May and June when the azaleas and rhododendrons burst into bloom from every nook and cranny—dainty little sandy beeches, coves, pinnacles, caves, on either side white battlements of rock of a fine-grained siliceous sandstone, curiously jointed and worked in together somewhat like the teeth in a jaw or the pieces of a puzzle, and forming pillars and overhanging stockades crowned with pines and reflected in the liquid mirror below,—all this combines to form the most perfect specimen of natural landscape gardening on a grand scale. When seen in the mists of early dawn or by moonlight, it is the very image of the haunts of the genii as portrayed by the artists of China and Japan. Names are given to various salient rocks, such as the Boat, the Hat, the Gods Ebisu and Daikoku, etc.; but they have no special appropriateness, and there is little use in taking a guide at Kizuro or Tamaiguchi to point them out, as native friends will probably suggest. The scenery continues very fine for several miles above *Doro Hatchō*, more especially at a place called *Ōi*, 5 *ri* higher up; but boats cannot ascend further than *Komatsu*, whence it is an arduous walk of 8½ m.

[*Doro Hatchō* may also be reached from *Atawa*, a vill. 2 *ri* 25 *chō* N.E. of Shingū on the coast, whence 6 *ri* to *Kogawaguchi*, where boats can be obtained. From *Atawa* to *Koga-*

waguchi the road leads over the Fūden-zaka, and through the villages of Nakadachi, Nishinohara, Kurusu, Kogurusu, and Itaya. The whole distance from Shingū to Kogawaguchi by this road may be done in jinrikisha.]

From Doro Hatchō back to Miyai and thence to Shingū is a short day's boat journey, being all down stream. Rapids and pretty scenery accompany one the whole way, until suddenly there appears ahead a square-topped, wooded height, lower than the other hills. This is the site of the now demolished Castle of Shingū, to whose r. is seen a grove of tall cryptomerias marking the site of the temple of the gods of Kumano. The Kumano-gawa, like several other rivers on this coast, ends in a somewhat absurd fashion, there being no mouth to it at all except during the summer-floods, because the water oozes out to sea through the sand. Nevertheless the current is rapid to the last; and instead of the tide affecting the river, it is the muddiness of the river that affects the sea for some little distance.

Shingū (*Inns*, Abura-ya, Shimizu-ya), which lives chiefly by the timber trade brought down the river, has little to detain the traveller. The site of the *Castle* should be visited for the sake of the fine view. The *Shrines of Kumano* (commonly called *Shingū Gongen*) were burnt down in 1883, and only three out of the former twelve shrines, viz. those sacred to the gods Kumano Fusumi, Kumano Hayatama, and Ietsu Miko, have been rebuilt. Of the *Shintō Temple of Kami-no-kura*, dedicated to the Goblin (*tengu*) Takagami, there likewise remains little but the site; and the *Grave of Shin-no-Jofuku* will interest only the archaeologist. Such as the sights are, they can all be seen in 3 hrs.

At the temple of Kami-no-kura, which is perched on the top of a high rock, the

male inhabitants of the town still celebrate an ancient and curious festival (*Taimatsu Matsuri*) on the 5th day of the 1st moon, old style. A large number, young and old, some of them fathers with children strapped to their backs, and all with torches in their hands, run up the steep, irregular flight of steps leading to the temple site, and on reaching the top, are shut up in a narrow enclosure, packed as tight as they can hold, by another band of holiday-makers outside. Suddenly the gate is opened, and down they all rush helter-skelter, as fast as their legs can carry them, still with the lighted torches in their hands; and in feudal days, he who reached the bottom first received a bag of rice as a reward from the lord of the castle. It is averred that accidents never happen, notwithstanding the steepness of the steps, the flaming torches, and the hurry and confusion. Nevertheless, to obviate such a possibility and also to cheer on the runners, their male relatives line the staircase on either side.—The hill above the temple site is supposed to be the goblin's playground.

Shin-no-Jofuku (the Chinese pronunciation of his name is *Ch'in Hsü Fu*), having been sent by the Emperor Shi Huang Ti (B.C. 221-209) to search for the elixir of life, is said to have discovered Elysium (*Hōrai-zan*), alias Japan, which he colonised with three thousand beautiful young men and maidens. Such, according to a legend widely credited in China, was the origin of the Japanese nation. The present stone, dates only from the middle of the 17th century. Some small mounds in the neighbourhood are believed to be the tombs of his followers.

In all this part of Japan both sexes smoke tobacco rolled up in camellia leaves, the effect produced being that of the stump end of a green cheroot. Bundles of leaves for this purpose are sold in the Shingū shops for an infinitesimal sum.

The birthplace of the celebrated Benkei was at the Funada ferry just above Shingū, which is passed l. on quitting the town.

The road from Shingū to Nachi, all of which, except the last *ri*, is passable in jinrikisha, offers a succession of varied views. Specially delightful are those of the *Bays of Mizawaki* and *Ugui*.

At Mizawaki and all along the coast to the E., where bonito-fishing is one of the sources of livelihood, the boats will be seen painted in bright colours, with patterns of flowers and the auspicious character 壽 signifying "long life."

This is done in order to attract that fish, which is believed to be highly esthetic and fastidious in its tastes.—It is the beach between Shingū and Nachi that provides the checker-players of Japan with their best *go-ishi*,—water-worn pebbles of slate quartzite which serve as “men.”

At *Hamanomiya* the road turns inland. Jinrikishas can be left to await the traveller's return at the hamlet of *Iseki*, as

Nachi may be “done” in a few hours, though it well deserves at least a day. The approach is by a large *torii*, and several flights of stone steps lined with magnificent cryptomerias. The height of the place, the luxuriant vegetation, and the nearness to so much running water, make Nachi a delightful summer retreat. It has a number of inns.

Remark that, in its wider acceptation, *Nachi* includes *Iseki* and several other hamlets, as far as *Hamanomiya* on the sea-shore. We use the name in its narrower sense, to designate the village in the hills which is famed for its temples and great waterfall.

The very popular *Buddhist Shrine of Nachi*, No. 1 of the Thirty-three Places Sacred to Kwannon, dates—at least the present building dates—from the year 1590. It is filled with ex-votos and miscellaneous adornments, its columns are pasted over with pilgrims' cards, and priests sit at little tables to sell staves and charms of more than usual variety. A gong (*wani-guchi*) presented by Hideyoshi is among its chief treasures. The *Temple of Kumano*, which stands close by, is in pure Shintō style. It was rebuilt early in the present reign, and is dedicated to Kumano Fusumi, Izanami, Izanagi, Kuni-toko-tachi, Ama-terasu, and a number of lesser divinities. But the great attraction of Nachi lies in its *Waterfalls*, one of which is the highest in Japan, though as to the exact height there is wide divergence of opinion. Captain St. John, R.N., gives the lowest estimate,—275 ft. Local vanity goes so far as to claim 840 ft.!

Tradition says that the Buddhist saint, Mongaku Shōnin, remained three weeks in the water just below the basin of this fall, fasting and doing penance. At the age of seventeen, he had become enamoured of his beautiful cousin Kesa Gozen, who was already married to another; but carried away by his passion, he did not hesitate to demand her from her mother. Alarmed for her mother's safety, Kesa Gozen feigned consent to his adulterous wishes, but on condition that he would first kill her husband. Then taking her husband's place in bed, she awaited the assassin. Mongaku accordingly entered the room at midnight, and carried into effect his murderous intention, but was so horrified on discovering who his victim was, that he forsook the world and became a monk.

The Great, or First Fall (*Ichino Taki*), which is close to the vill., is easily accessible. An exploration of the lesser, but romantically situated, Second and Third Falls (*Ni no Taki* and *San no Taki*), higher up the course of the same stream, involves some slippery scrambling over the rocks that serve as natural stepping-stones. Rare ferns and mosses luxuriate on every side. Beyond this, higher up the mountain again, are numerous smaller cascades. On the opposite side of the Nachi valley, another stream forms a fall named the *In-yō no Taki*, or “Sexual Fall,” on account of a large rock in the middle which is thought to resemble a phallus.

Katsura (*Inns*, Nagisa-ya, Momen-ya) possesses an ideal little harbour, perfectly landlocked owing to an island at its mouth, and so deep that steamers can anchor close to the shore. The principal local industry is fishing, though the whaling is no longer what it was in the “good old days.” The best plan—granting that the traveller is blessed with an even temper which will stand the possible and seemingly unreasonable lengthening out of a single day's voyage into three or four—is to take one of the coasting steamers that touch here almost daily.

Those bound W. towards Ōsaka are called *nobori-bune*, or “up-boats,” for the reason that Ōsaka is near Kyōto, the old capital; those bound N.E. to Ise and

Yokkaichi are called *kudari-bune*, or "down-boats".

He can thus see most advantageously what is best in Kishū,—its delightful coast scenery,—and will be spared dreadful roads and an almost endless amount of climbing.

[It is only as far as Kinomoto, where also steamers can be picked up, that the land journey can be done with any comfort. The itinerary is as follows:—

KATSURA to:— *Ri. Chō. M.*

SHINGŪ..... 4 24 11½

Narukawa ferry. 6 —½

Atawa 2 19 6¼

KINOMOTO .. 3 17 8½

Total.....10 30 26½

All this is flat and passable for jinrikishas, much of it lying through a pleasant pine-wood that skirts the sea-shore. From Kinomoto it is possible to reach Owase in one day and Nagashima in another; but one must be a very sturdy pedestrian and be favoured with fine weather, the climb over the Ōbiki-zaka (lit. "the Hill of Long-Drawn-Outness"—and well does it deserve the name), the hills quaintly called Sone-tarō and Sonejirō, the Yaki-yama-tōge, the Magose-zaka, the Hajikami-zaka, and other rough passes being most fatiguing.]

CHIEF PLACES ON THE COAST.

Kinomoto (*Inn*, Morimoto) has but an open roadstead. The cliffs here are remarkably honeycombed,—blistered, as it were. Those on the right-hand side of the town (looking from the sea) are called *Oni-ga-jō*, or the Demons' Castle.

This name they derive from the belief that they were the abode of demons, till the latter were subdued by Tamura Maro early in the 9th century.—The syllable *ki*, one meaning of which, in the Japanese

pronunciation of the Chinese characters, is "demon" 鬼, recurs in many of the place-names about here. Thus we have *Kinomoto*, *Nigishima*, *Mikisato*, *Yaki*; and local legend has fabricated something appropriate to fit each. In reality the *ki* means "tree" in most of these names,—*Mikizato*, for instance, signifying "the village of three trees," not "the village of three demons."

The high cliff on the l. of the town, beneath which the Creatress Izanami is said to lie buried, is called *Hana no Iwaya*.

A straw rope (called *shime-nawa*) is stretched from the summit of this cliff to the trunk of a pine-tree below. This is renewed every year in February and October with great festivities, when enormous quantities of flowers are offered up, whence the name of the rock. At another festival, in July, a circular pile of firewood is built up to a height of 20 or 25 ft., and the youths of the village try their skill in throwing a lighted torch to the top, so as to kindle the pile. This is apparently done in honour of Kagutsuchi, the God of Fire or Summer Heat, who is believed to lie buried under a small rock opposite, called *Ōji no Iwaya* or the Prince's Rock.

Nigishima (*Inn*, Jūbei) is a completely landlocked, pretty little harbour with deep anchorage. The hills, which rise round it in a circle, are cultivated in terraces a considerable way up.

Sone and **Mikisato** have landlocked bays. The camphor-tree and vegetable wax-tree grow wild on the steep hills of this part of the coast, where cultivation can only be carried on in terraces supported by retaining walls.

At **Owase** (*Inns*, Shingū-ya, Atarashi-ya), the hills retire to a little distance, like wings on either side of the picturesque and spacious bay. Owase is a populous junk-port, and the most flourishing place on all this coast.

Nagashima (*Inn*, Hama-no-Arashi-ya) has but a poor harbour. The entrance, however, is very pretty, with the broken line of Ōshima to the r., like a hand half-sunk beneath the water and only the finger-tips appearing. The inhabitants devote themselves to catching bonitos,

which they dry and salt for export.—The aspect of the coast is broken and picturesque all the way on hence to the province of Shima, and round the latter towards Ise; but the densely wooded hills gradually sink in height.

The interior being again practicable from Nagashima onwards, we here leave the steamer, and strike across country in a north-easterly direction.

Itinerary.

NAGASHIMA to	Ri.	Chō.	M.
Uchi Mayumi	3	8	7 $\frac{1}{2}$
NOJIRI.....	4	17	11
Funaki		20	1 $\frac{1}{2}$
Total	8	9	20

First we cross the rather steep Nizaka-tōge, which a fine road makes passable for jinrikishas. From points on the ascent lovely vignettes are obtained of mountains all the way from Ōdai-ga-hara to the sea, and of the much-indented coast as far as Miwazaki. The town and bay of Nagashima lie just below, with the inlet called Katakami-no-ike, and the gravelly river-bed of the Sandogawa. At the top of this pass the traveller leaves the province of Kishū,

Kishū, originally *Ki-no-kuni*, the "Country of Trees," is the ancient seat of the worship of Susa-no-o and his son Isotakeru. The former is said to have brought the seeds of trees from Korea, and to have planted Japan with them; and as this region was celebrated for its timber, the seat of his worship was naturally fixed here.

and enters the province of Ise. The descent on the other side is gradual and the scenery pleasing, being spoilt only by partial deforestation. The stream followed is an affluent of the Miyagawa, called Ōuchiyamagawa. The best halting-place is the vill. of *Saki* (Inn, Kōzaki-ya), a short way beyond Mayumi.

Nojiri (Inns, Hashimoto-ya, Nishimura-ya) is one of those places

which, though scarcely known to the outer world, is much frequented by picus pilgrims, as it possesses a set of Shintō temples called *Taki-hara-gū*, which, notwithstanding their small size, yield but little in sanctity to those of Yamada (commonly known as the shrines of Ise) themselves. They stand in a solemn and impressive grove of cryptomerias and *hinoki* (*chamaecyparis*). As at Yamada, so here also there are two temple sites, which are built on alternately every twenty years.

The *raison d'être* of this holy place is a tradition to the effect that the Sun-Goddess rested here for some time on the way to Yamada (Uji), where she finally took up her permanent abode. Hence Nojiri is called *Ō Tabi-sho*, i.e. "The August Wayside Place," or *Kō Daijingu no Bekkū*, "the Supreme Goddess's Separate Palace."

From Nojiri to **Funaki** (no inns), is a short walk along the flat. The rest of the way (some 12 *ri*) to Yamada being similarly flat, a pleasanter alternative than going by jinrikisha is to take boat at Funaki down the Miyagawa, just above whose mouth Yamada is situated. The expedition occupies from 5 to 9 hrs., according to the state of the river. It is advisable to get the people of the inn at Nojiri to arrange for the boat overnight. The cost of a private boat is \$2 or \$3. Native travellers may sometimes get a lift on a cargo-boat for 20 *sen*; but this would be difficult for a foreigner to manage, and would probably involve much loss of time.

Some 8 *ri* up the Miyagawa from Funaki, may be seen some of the finest cryptomerias in Japan. They grow in a glen appropriately named *Ō-sugi-dani*, or the Vale of the Great Cryptomerias.

The whole course of the Miyagawa is pretty, especially during the azalea season, and there are several rapids. The river is full of small trout (*ayu*). Much timber is floated down it, both in the shape of rafts and as single trunks, each of which is marked so as to enable its owner-

ship to be ascertained on reaching destination. Many of course ground *en route*, and have to be started off again. The authorities discourage, without peremptorily forbidding, this practice, which contributes its quota to the destruction of bridges and embankments. From the landing-place at

Yamada (see p. 250) to the *Abura-ya Inn*, is a distance of 28 *chō*. Jinrikishas are almost always in waiting.

ROUTE 44.

MINOR ITINERARIES IN KISHŪ.

I. From Tanabe to Shingū by the Coast. (This road is popularly known as the *Ō-hechi*, while the inland road from Tanabe to Hongū and thence across country to Nachi is the *Naka-hechi*.)

TANABE to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Asso	1	26	4 $\frac{1}{4}$
Tonda	1	12	3 $\frac{1}{4}$
Ago	3	9	8
SUSAMI	1	18	3 $\frac{3}{4}$
Esumi	4	32	12
Wabuka	1	26	4 $\frac{1}{4}$
TANAMI	2	9	5 $\frac{1}{2}$
Nishiki (for Kushimoto)	1	24	4
KOZA	1	3	2 $\frac{3}{4}$
Shimozato	4	18	11
Temma	1	31	4 $\frac{1}{2}$
Miwazaki	2	20	6 $\frac{1}{4}$
SHINGŪ	1	25	4
Total	31	19	77

There are said to be no less than forty-eight passes (*shi-jū-has-saka*) on the way, so that almost all of it has to be walked, except where one can get a lift from a boat or coasting steamer. But though the country is rough in every sense of the

word, it is generally picturesque, and the winter climate so mild that snow rarely falls more than once a year, and ice is seldom seen. The following inns are fair:—

At Tanabe,	Gomei-rō, Kyōhachi.
„ Ago,	Nekoyama.
„ Susami,	Naga-ya.
„ Esumi,	Fujimoto.
„ Kushimoto (near Nishiki),	Kaigetsu-rō.
„ Koza,	Sumi-kō.
„ Shimozato,	Date Kanzaburō.

The temples of *Muryōji* and *Jōjūji* at Kushimoto have fine *fusuma* painted by Ōkyo and his pupil Rosetsu.

II. From Hongū to Nachi.

HONGŪ to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Ukegawa		25	1 $\frac{3}{4}$
Koguchi (Ōyama) }	4	—	9 $\frac{3}{4}$
Irogawa			
Nachi	2	25	6 $\frac{1}{2}$
Total	7	14	18

Distances approximate only. This road, which is much traversed by pilgrims, lies over the passes called, from their height, by the quaint names of *Ko-gumo-tori* and *Ō-gumo-tori*, that is, literally, the Lesser Cloud-Taker and the Greater Cloud-Taker.

III. Ryūjin, near the borders of Yamato, famed for its hot springs. The way thither from Wakayama lies through the vills of *Todoroki (Inn, Abura-ya)* and *Shimizu (Inn, Matsu-ya)*, the total distance being about 15 *ri* over the mountains. Ryūjin offers excellent accommodation, the best of its numerous inns being the *Kami Goten*.

ROUTE 45.

FROM KYŌTO THROUGH TAMBA TO
MIYAZU ON THE SEA OF JAPAN.
MAIZURU. AMA-NO-HASHIDATE.

Itinerary.

KYŌTO to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kameoka	6	2	14 $\frac{3}{4}$
Sonobe	4	21	11 $\frac{1}{4}$
Hinokiyama	3	31	9 $\frac{1}{2}$
Ikuno	5	33	14 $\frac{1}{2}$
Fukuchiyama	2	26	6 $\frac{3}{4}$
Kōmori (Tadehara).	3	13	8 $\frac{1}{4}$
Ōgawa	3	13	8 $\frac{1}{4}$
Yura	2	20	6 $\frac{1}{4}$
MIYAZU	3	7	7 $\frac{3}{4}$
Total	35	22	87

There is an excellent jinrikisha road the whole way, and *basha* from Kyōto cover the distance in 18 hrs. Those whose sole object is to visit Ama-no-Hashidate may prefer taking train to Tsuruga, whence steamer to Miyazu in 10 to 12 hrs., only to be counted on in fine weather, as the boat is very small. The first stages of the land journey, as far as Hinokiyama, are dull travelling; but thence onwards the scenery improves, the road crossing and re-crossing the Yuragawa which flows amongst well-wooded hills. This river derives its name from the vill. of Yura, where it debouches into the sea.

Kameoka (fair accommodation) was formerly the castle-town of a small Daimyō, as was also *Sonobe* (fair accommodation). The Kwan-non-tōge is passed on the way to

Hinokiyama (*Inn*, the old *Hon-jin*), which is a good halting-place for the night. *Ikuno* on this route must not be confounded with the *Ikuno* in Tajima noted for its silver mines. Numerous uninteresting hamlets are passed before reaching

Fukuchiyama (*Inn*, **Daikatsu*). The site of the former Daimyō's castle, now occupied by a Shintō temple, deserves a visit. Fukuchi-

yama is girdled on three sides by mountains:—N., Mitake-yama; W., Ana-no-ura-tōge; N.E., Oni-ga-jō, which derives its name from an ogre who is supposed to have inhabited its fastnesses before taking refuge in Ōeyama further north. His cave is still shown on the hillside.

The story has been told for English readers by Mrs. T. H. James, under the title of *The Ogre's Arm*, included in the Kōbunsha "Fairy Tales Series,"

[A road of 8 *ri* 19 *chō* (20 $\frac{3}{4}$ m.) connects Fukuchiyama with Wadayama on the way to the baths of Yushima.]

An alternative way from Fukuchi-yama to the coast is by boat down the Yuragawa. But travellers are advised to take the boat only as far as Kōmori, 3 *ri*, the current being swift down to that place, but sluggish beyond. The passage occupies 2 hrs. either by passenger boat starting daily, or by private boat. The scenery is romantic. From

Kōmori (*Inn*, Tan-yasu), onwards there is a choice between the fine new jinrikisha road (9 *ri*), and the old road (6 $\frac{1}{2}$ *ri*) skirting the base of Ōeyama. Another name for the mountain is Senjō-ga-take.

[Near Ōgawa, a road diverges to **Maizuru** (*Inn*, Watanabe), about 2 *ri*, which possesses the best harbour on the W. coast, and has recently been selected as an Imperial naval dépôt.]

The valley of the Yuragawa, which the main road follows, grows more and more beautiful as one approaches the coast, till at last the eye rests on the Sea of Japan with rocky islets in the offing.

Yura (*Inn*, Ōmori) is mentioned in the national annals as the birth-place of Urashima (see p. 65). From here the road follows the windings of the coast till it reaches a large vill. where it turns inland, and passes through a tunnel from whose mouth Ama-no-Hashidate is seen straight ahead and Miyazu to

the l. This is a charming section of the route.

Miyazu (*Inns*, Ariki, with branch on outskirts of town having bathing stage and view of Ama-no-Hashidate; Yamaga) is a small town possessing considerable fisheries and daily steamboat communication with Tsuruga, besides occasional communication with Sakai (for Matsue in the province of Izumo) and with Shimonoseki. Miyazu produces silk crape.

Ama-no-Hashidate (*Restts.* Monju, Kanshichi) has been famous throughout Japan from time immemorial as one of the *San-kei*, or "Three Great Sight" of the Empire. Described in prosaic topographical parlance, it is a narrow sandy spit which nearly closes up a lateral arm of the gulf at whose head Miyazu is situated. Its length is a little under 28 *chō*, or nearly 2 m. Its breadth is 32 *ken*, that is, about 190 ft. English. An avenue of pine-trees runs right along it. The arm or bay which it encloses, called *Iwataki no Minato*, is 1 *ri* from E. to W., and over 1 *ri* from N. to S. The depth of the bay in the middle is 11 fathoms; but the entrance is too shallow to admit any but the smallest craft. Hence, though the waves may be in seething commotion on one side, on the other but a few yards off there is the perfect stillness of a mill-pond. *Chionji*, a Buddhist temple opposite the tip of Ama-no-Hashidate, is 1 m. from Miyazu, and may be reached either by land or by boat. From Chionji passengers are conveyed across to the tip of the peninsula in a ferry-boat, a distance of some 200 yds. Such are the dry facts relating to this celebrated spot. In order to see it to best advantage, the traveller should climb the neighbouring hill of *Myōken-zan*, where there will be spread out before him on a fine day a wondrous panorama of sea and mountains, with the delicate, fairy-like, pine-clad peninsula in the foreground.

The curious name *Ama-no-Hashidate*, literally "the Bridge (or ladder) of Heaven," is said to have been given to this place in allusion to the *Ama no Uki-hashi*, or "Floating Bridge of Heaven," whereon the creator and creatress, Izanagi and Izanami, stood when they stirred up the brine of primeval chaos with their jewelled spear, the drops from which consolidated into the first island of the Japanese archipelago. The little Shintō shrine at the point of the peninsula is, however, dedicated to Hashidate Myōjin, apparently a local deity.

ROUTE 46.

FROM HIMEJI TO YUSHIMA AND
MIYAZU ON THE SEA OF JAPAN.

SILVER MINES OF IKUNO. TOTTORI
AND TŌGŌ-IKE. TOYOOKA. CAVES
OF GEMMUDŌ.

Itinerary.

HIMEJI to:—	<i>Ri. Chō. M.</i>		
Tsujikawa (Nishi-Tawara).....	4	23	11 $\frac{1}{4}$
IKUNO	6	22	16 $\frac{1}{4}$
Takeda	4	8	10 $\frac{1}{4}$
Wadayama	1	9	3
Yōka	3	9	8
TOYOOKA	5	9	12 $\frac{3}{4}$
YUSHIMA	2	32	7
Kumihama	3	17	8 $\frac{1}{2}$
Nonaka	2	8	5 $\frac{1}{2}$
Mineyama.....	3	23	9
Kuchiōno	1	24	4
Iwataki	1	20	3 $\frac{3}{4}$
MIYAZU	2	28	6 $\frac{3}{4}$
Total	43	16	106

This route takes one straight over the central range dividing the waters that flow towards the Inland sea from those that debouch into the Sea of Japan. The hill scenery is less attractive than might be expected, almost all the beauty lying at the far end of the route. The silver mine, however, is the most noted in Japan. Jinrikishas are practicable throughout; but two men are necess-

ary as far as Ikuno, while the road leads up the valley of the Ichikawa.

Tsujikawa (*Inn*, Masu-ya). The village of

Ikuno (*Inn*, Shibahashi, at the mine), 1,200 ft. above the sea, is said to experience a daily rainfall. It lies some distance from the *Silver Mine*.

The ore is brought on a light railway to the village, where the silver is extracted. Two processes are employed. In one, the crushed and roasted ore is lixiviated with hyposulphite of soda, and the silver then precipitated by sulphite. The machinery is driven by turbines. Visitors are admitted to the works between the hours of 8 a.m. and 3 p.m., and are expected to make a small donation towards the sick miners' fund. The Diet sanctioned in 1893 the construction of a railway to be called the *Bantan Tetsudō*, which will connect Ikuno with Himeji.

From Ikuno onwards, the road leads downhill, but is rather bad in places. At *Takeda*, on an eminence behind the town, are the ruins of a castle built by Akamatsu Enshin.

Wadayama (*Inn*, Daishichi).

There is but inferior accommodation at *Yōka*.

[A road leads from *Yōka* over the mountains to Tottori. The following distances, in the absence of a full survey, are approximate only.]

YŌKA to:— *Ri. Chō. M.*

Sekinomiya.... 4 — 9 $\frac{3}{4}$

Muraoka 3 — 7 $\frac{1}{4}$

Yumura 4 21 11 $\frac{1}{4}$

Iwai 4 — 9 $\frac{3}{4}$

TOTTORI 5 — 12 $\frac{1}{4}$

Total 20 21 50 $\frac{1}{4}$

Inns: at Muraoka, Izumi-ya.

„ Yumura, Tomi-ya.

„ Iwai, Koma-ya.

„ Tottori, { Kozeni-ya,
 { Tajima-ya.

Yumura has some very hot springs, some of which are used by the villagers to boil their vegetables in. There are also hot springs at *Iwai*.

Tottori, now the capital of the prefecture of the same name

and also of the province of Inaba, was formerly the seat of Matsudaira Hōki-no-Kami. Its chief industries are cotton and silk, but its prosperity has considerably declined since the fall of feudalism, and the prefecture of Tottori is the least populous in Japan. About 10 *ri* to the W. of Tottori lies a pretty lagoon called

Tōgoike, perhaps the pleasantest spot on this coast at which to make a lengthened halt. Not only are there excellent inns, but also good natural hot baths, boating, and fishing.]

Toyooka, (*Inn*, Miki-ya) noted for its manufacture of *yanagi-gori*, is a busy town of 6,000 inhabitants. Leaving this place, and continuing along the bank of the Maruyama-gawa, which here becomes tidal, we reach a ferry leading across to some very interesting caves called *Gemudō*, on the hillside. They present a columnar appearance, and, like Staffa and Iona, are probably of basaltic formation.

Yushima (*Inns*, Yutō-ya, Miki-ya) is a vill. prettily situated in the estuary of the Maruyama-gawa, possessing hot and tepid springs said to be efficacious in rheumatism and cutaneous diseases. The Yuto-ya inn has a private spring. The inhabitants manufacture boxes out of wheat-stalks and mulberry wood.

There is a choice of ways from Yushima to Kumihama, one suitable for jinrikishas, the other a mere footpath, but somewhat shorter. The distance given in the itinerary is that of the former. On the way between the two places, one passes the boundary line separating the provinces of Tajima and Tango. The road is hilly and the scenery quite pretty between *Kumihama*, *Mineyama* which was formerly a castle-town, and *Kuchionō*. From this place one may reach Miyazu by jinrikisha;

but in fine weather it is preferable to go on foot to *Iwataki*, whence the most celebrated view of Ama-no-Hashidate and Miyazu is to be had, and then take boat to **Miyazu** (see p. 371).

ROUTE 47.

MATSUE AND THE TEMPLES OF IZUMO. [DAISEN.] HAMADA. HAGI.

I.—MATSUE AND NEIGHBOURHOOD.

The principal object of interest on this little-travelled route is the Great Shintō Temple of Izumo described on the next page. No part of Japan is more primitive than this West Coast region, where the people's speech is rude and their ways are simple, where the ancient gods still rule, and the sacred lamps are kindled nightly in every home.

A common Japanese name for the West Coast is *Sanindō*, or Shady District, given to it in contradistinction to the shore of the Inland sea, which is called *Sanyōdō*, or Sunny District. The striking difference in climate between the two fully justifies these names.

Matsue and the Great Temple are best approached by steamer from Ōsaka viâ Shimonoseki to **Sakai** (*Inn*, Kagawa), the port of Matsue.

The shortest way to Matsue by land is up the valley of the Takata-gawa, as follows:

Itinerary.

OKAYAMA to:—	<i>Ri. Chō. M.</i>		
Kanagawa.....	5	—	12 $\frac{1}{4}$
Fukuwatashi	3	—	7 $\frac{1}{4}$
Ochiai	8	2	19 $\frac{3}{4}$
Katsuyama	2	—	5
Mikamo.....	3	20	8 $\frac{3}{4}$
Shinjō	1	24	4
Itaibara.....	2	14	5 $\frac{3}{4}$
Neu.....	1	33	4 $\frac{3}{4}$
YONAGO	7	12	18
Total	34	33	85 $\frac{1}{4}$

Jinrikishas are practicable throughout. From Yonago to Matsue is 14 m. by steamer across the pretty Naka-umi Lagoon. The whole journey takes 3 days. Travellers coming in the opposite direction can avail of boats down the river from *Ochiai*. The best halting places are **Katsuyama** (*Inn*, Kishi-ya), **Neu** (*Inn*, Abura-ya), and **Yonago** (*Inns*, Komegō, Yuwasa).

[A détour, before reaching Yonago, will enable the traveller to visit **Daisen**, or *Oyama*, 6,650 ft., the loftiest as well as the most sacred mountain on the West coast, where dwells the great Shintō god, Ōnamuji-no-Mikoto.

Founded in A D. 718, the monastery owes its lasting celebrity to the seventh abbot Jikaku Daishi, who is said to have landed here on his return from China, whither he had betaken himself to study esoteric mysteries. It attained its greatest prosperity in the 14th century, at about the time when the hapless Emperor Go-Daigo was exiled to the Oki Islands. There were then no less than two hundred and fifty temples in all on the mountain. During the Tokugawa régime, when the centre of civilisation had shifted to Eastern Japan, these decreased to forty, and now little remains but moss-covered ruins and a few monks in abject poverty. The latter eke out a livelihood by letting rooms to pilgrims, to whom, however, the strict Buddhist discipline forbids their offering a more generous diet than potatoes and other scanty vegetables.

The temples are situated half-way up the mountain side; the path is execrable, but the view from the top extensive. The chief features are the Oki Islands in the offing, Sambeyama on the borders of Izumo and Iwami to the W., and Mikuni-yama and the mountains of Tajima and Tamba to the E. The descent from Daisen is best made to *Kuruma-Ōmura*, 1 *ri* from Yonago.]

Matsue (*Inns*, Minami, Makido, Katsube), the most important town

on the West coast, is noted for its agates and crystals and for the manufacture of paper. Formerly the seat of Matsudaira Dewa-no-Kami, whose well-preserved castle stands on a height in its midst, Matsue is a clean and prosperous city, splendidly situated on the borders of the Shinjiko Lagoon, surrounded by lesser hills beyond which rise the blue silhouettes of distant mountain ranges, with Daisen towering high above all. Of Matsue's many temples, the best worth seeing are *Gesshōji*, *Tōkōji*, *Kasuga*, and *Inari*. The hot springs of *Tamatsukuri*, $1\frac{1}{2}$ ri S.W. of Matsue, are a popular resort.

2.—GREAT TEMPLE OF IZUMO.

The best way from Matsue to the great Shintō temple of Izumo is by steamer to *Shōbara*, or to *Hirata* near the W. end of the lagoon, whence the journey is made by jinrikisha in 3 or 4 hrs., the whole distance being $10\frac{1}{2}$ ri, or $25\frac{1}{2}$ miles. *Sambeyama* looms up in front.

Kizuki (*Inns*, *Inaba-ya*, *Ōshima-ya*), a quaint little town at the base of *Tabiishi-yama*, is famed throughout the length and breadth of Japan for the Great Temple of Izumo (*Izumo Ō-yashiro*), which is dedicated to the god *Ōnamuji*, and disputes with *Ise* the honour of being the most ancient and venerable shrine of the Shintō religion. *Kizuki* is also a favourite sea-bathing resort.

The province of Izumo, and more or less the whole country eastward to *Tajima* and *Tango*, together with the *Ōki* Islands, occupy a prominent place as the theatre of many of the tales forming the old Japanese mythology. Indeed that mythology has been traced by students to three centres, of which one is *Kyūshū* with its warlike legends of *Jimmū Tennō* and *Jingō Kōgō*, ancestors of the Imperial line; another is *Yamato*, which in early days seems to have had native princes of its own; and the third is *Izumo*, wherein are located strange tales of gods, and monsters, and speaking animals, and caves through which entrance to *Hades* is obtained. *Susa-no-o-no-Mikoto*, born from the nose of the creator *Izanagi* and brother

to the Sun-Goddess *Ama-terasu*, is the hero of some of these tales. The hero of most of the others is his descendant *Ōnamuji*, also called *Okuni-nushi*, that is, "the Master of the Great Land," in other words, the King of Izumo, to whom later on an embassy was sent from heaven, requesting him to abdicate the sovereignty in favour of the Sun-Goddess's descendant, progenitor of the earthly *Mikados*. To this he consented, on condition of having a temple built for his reception and worship. So they built him a grand shrine on the shore of the land of Izumo, "making stout the temple pillars on the nethermost rock-bottom, and making high the cross-beams to the plain of high heaven,"—and there he is worshipped to this day, the very name of *Kizuki* preserving to the faithful the recollection of the pestles (*kine*) with which the soil was beaten (*tsuku*) to render the foundations firm and everlasting.—Possibly this tale preserves in mythic form an echo of the conquest of Western Japan by the present ruling race.

The buildings (see illustration facing p. 33), which are in the unornamented style of pure Shintō, impress the beholder by their great size and solidity and the majesty of the approaches under successions of colossal *torii*. The services are conducted by priests gorgeously arrayed in white and purple robes with gold figuring. The chief priest, who boasts of being the eighty-second descendant in a direct line from the god *Susa-no-o*, used to be styled *Iki-gami*—that is, a God upon Earth. The temple possesses many curiosities and valuable documents. Here, too, may be seen the ancient fire-drill, which, though but a simple board with holes wherein a rapidly revolving stick kindles sparks, is still preserved as the sole lawful means of producing the sacred fire. There are nineteen other shrines, not consecrated to any deities in particular, but in which all the Shintō gods and goddesses are supposed to assemble during the month of October. For this reason October is, in Izumo alone, called *Kami-ari-zuki*, "the Month with Gods;" whereas, in the classical parlance of the rest of Japan, it is *Kami-na-zuki*, "the Month without Gods," because all

the other shrines of the Empire are believed to be then abandoned by their tutelary deities. On the sea-shore stands a much smaller temple—the scene, so it is said, of the abdication of the sovereignty of Izumo by the god Ōnamuji. From 200,000 to 250,000 pilgrims visit the Great Shrine yearly. On festal days the sound of the clapping of hands, to call the attention of the god, is unbroken like the roar of a cataract.

Owing to the prominent position of Izumo in mythology and legend, many Shintō shrines, besides that dedicated to Ōnamuji, are found scattered about the province. Such are *Kumano Jinja*, 5 *ri* S. of Matsue, dedicated to Susa-no-o; *Mio Jinja*, at the beautiful little seaport of Mionoseki, about 2 hrs. by steamer from Matsue; *Yaegaki Jinja*, at the hamlet of Sakusa; and *Hinomisaki*, 2 *ri* down the coast from Kizuki by boat.

Apart from temples, there is a pretty 4 *ri* excursion from Kizuki to the banks of the *Kōbegawa*, which, for the space of nearly a mile, exhibits fantastic rock scenery. The best plan is to take a boat down the river. A second, longer and very much rougher, expedition is up *Sambe-yama*, the highest mountain in all this country-side, Daisen only excepted.

3.—HAMADA AND HAGI.

These ports will probably be touched at on the way to or from Matsue by sea.

Hamada (*Inns*, Dōgu-ya, Hamaka), situated on a fine bay, is chiefly noted on account of the terrible earthquake which half wrecked it in 1872, and in which over two thousand persons perished.

[There is a cross-country road from Hamada to Hiroshima on the Inland Sea, a distance of approximately 30 *ri*, or say 3 days' journey. The first part is very rough, over steep hills

and with scant accommodation; but jinrikishas can be taken over portions of the road. From *Mizaka*, which stands on the boundary of the provinces of Iwami and Aki, and where is also the water-shed between the Sea of Japan and the Inland Sea, it is a descent almost all the way for over 12 *ri* to *Kabe*, whence a flat road of 4 *ri* on the flat leads into the suburbs of Hiroshima.]

Hagi (*Inn*, Ōsaka-ya) was in early feudal times the residence of the great Mōri family—Daimyōs of Chōshū—before their removal to the town of Yamaguchi. Instead of continuing on in the steamer round the coast, most persons will prefer to cut across country from Hagi to Yamaguchi. The distance is 9 *ri* over the *Ichino-saka* pass, or 12 *ri* by the new road; but the former is generally followed. A day will suffice in either case.

ROUTE 48.

THE OKI ISLANDS.

Oki consists of one large island called *Dōgo*, and three smaller ones,—*Chiburi-shima*, *Nishi-no-shima*, and *Nakashima*,—collectively known as *Dōzen*. The chief town is Saigō in *Dōgo*, the distance to which by steamer from Sakai in *Hōki* is 39 *ri*, or 95 miles. Officially, Oki forms part of the prefecture of Shimane. The name *Oki-no-shima* evidently signifies “Islands of the Offing.”

Remote and rarely visited as is this little archipelago, its name has figured in the national annals from the very earliest ages. One of the quaintest and best-known legends in the *Kojiki* is that of the White Hare of Inaba, which sagacious animal, chancing to be in Oki and desiring a passage to the mainland, made the crocodiles (or sharks) of the sea lie in a row, so as to serve him as a bridge.—Com-

ing down to historical times, the ex-Emperor Go-Toba, who had vainly striven to upset the feudal system and restore his own legitimate authority, was defeated by Hōjō Yoshitoki, and banished to Amagōri in Dōzen, where he died after many years of exile, A.D. 1239, and where his tomb is still shown. About eighty years later another emperor, Go-Daigo, was banished by another Hōjō chieftain to Beppu in Nishi-no-shima, but soon effected his escape. Oki was a constant scene of strife during the Middle Ages, being wrested by one feudal family from another. The archipelago cannot feed itself; the great staple is the cuttle-fish, of which incredible quantities are sometimes taken. The inhabitants number over 30,000, and speak a peculiar dialect.

The following account of a visit to Oki in August, 1892, is taken from a private letter of Mr. Lafcadio Hearn, to whose *Glimpses of Unfamiliar Japan* we refer the reader desirous of more detailed information.

"I think the reason more people 'don't go to Oki, is because of the wretched little steamer that makes the journey—the most uncomfortable craft ever launched; however, she is swift and strong, and makes her trip of 95 miles from Sakai in between 5 and 6 hours. As the Izu-mo and Hōki mountains fade from sight, the high cliffs of Oki come into view. Steaming into this archipelago, one sees at first no sign of life,—neither fields, paths, nor felled timber,—only naked grey cliffs sheering up from blue-black depths of water to peaked slopes covered with a sombre, scraggy, wild vegetation. Nevertheless, there is beauty here. The water becomes like glass as the steamer glides into an inland sea, formed by the three islands of Chiburi-shima, Nishi-no-shima, and Nakashima. On the coast of Chiburi-shima, the steamer first touches at a tiny village called *Chiburi-mura*, which comes suddenly into view.

It was from this village that the Emperor Go-Daigo made his famous escape in a fishing-boat, being concealed by the Oki fishermen under a heap of dried fish.

"Then she proceeds to *Uragō* in Nishi-no-shima,—a very quaint little town, with houses all facing the sea, and stone wharves rising out of deep water. I dined at an inn (*Watanabe*), and was astonished at the excellence of the dinner. I had not eaten a better Japanese meal anywhere, and the price was only 7 *sen*. *Hishi-ura* in Nakashima is the next port at which the steamer stops. Its semi-circle of wharves faces the clearest of seawater. The buildings are very neat. The best inn is *Okazaki*. I think the scenery in this archipelago much finer on the whole than that of the boasted Inland Sea. The glimpses between high islands, the openings of straits, the vistas of tender blue distance between rugged high cliffs,—are wonderfully beautiful. Everything is lofty. Rice-fields are seldom visible. The steamer leaves *Hishi-ura* for *Dōgo* across 8 *ri* of dangerous sea, passing *Matsushima*, *Omori-shima*, and a number of small, lofty, steep, uninhabited islands on the way. Some of this island scenery is very fantastic. There are several remarkable sea-caves. *Dōgo* is quite as steep and rugged as its neighbours.

"The harbour of *Saigō* is very large,—opening into the land in the form of a Greek *ω*,—and has heights all round it. The scenery is pretty, like that of nearly all the Oki ports. *Saigō* stands partly on a small river—the *Yabigawa*,—and it lines the bay and the mouth of the river in a most curious way, so that the streets twist about like snakes to a great length. There are nearly 1,000 houses, and I suppose fully 5,000 inhabitants. *Jinrikishas* have not yet found their way here, but horses of a peculiarly small breed abound. The best inn is *Inayoshi* where good food can be had, including beef. The city is fresh and new, having been burnt to the ground a few years ago, and

completely rebuilt. The depth of the harbour is complained of as an inconvenience; but Saigō is a busy and prosperous port. Three hundred vessels at a time may be seen riding in the harbour. Russian and English men-of-war have visited Saigō; but I am the first foreigner to dwell in the town. Outside are a few rice-fields. On a hill above the town is the new and pretty temple of *Zenryōji*, belonging to the Jōdo sect,—the gift of a wealthy citizen. There are also some places locally celebrated, such as the *Dangyō-taki*, a waterfall 5 *ri* from Saigō; but the paths are unspeakably bad, and everything is rocks and mountains. There is found at a celebrated lake (*Sai-no-ike*), near Saigō, the famous *bateiseki*, a black stone which is the *meibutsu* of Oki. Beautiful jet-like articles are cut from it."

ROUTE 49.

THE ISLAND OF AWAJI.

The Island of Awaji, situated at the eastern entrance of the Inland Sea, can be easily reached by small steamer from Kōbe (Hyōgo) in 2 hrs. to Kariya, which is the first port touched at. The steamers, after calling at Kariya, continue on to Shizuki, 40 min., and to Sumoto, the capital, 40 min. more. Awaji may also be reached by sailing or rowing-boat from Akashi or Maiko on the Sanyō Railway to Iwaya. Public boats cross several times daily.

The chief distances on the island are as follows:—

<i>East Coast—</i>	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kariya to Shizuki	3	25	9
Shizuki to Sumoto....	2	33	7½
Sumoto to Yura.....	2	9	5½
<i>Southern Inland Road—</i>			
Sumoto to Hirota	1	29	4½
Hirota to Fukura	3	28	9½

(Or straight across from Shizuki to Fukura, without going round by Sumoto)..... 4 — 9¾

Western Inland Road—

Fukura to Koenami .. 2 10 5½
Koenami to Minami-dani 3 22 8¾
Minami-dani to Gunge 3 — 7¼

(Or from Fukura to Gunge viâ Minato and Kawakami, about 1 *ri* less.)

West Coast—

Gunge to Tsukue 3 21 8¾
Tsukue to Iwaya 2 29 6¾
Iwaya* to Kariya 2 20 6¼

Distances by Sea from Awaji to the Mainland—

Iwaya to Akashi in Harima 1 23 4
Yura to Kada in Kishū 2 30 7
Fukura to Muki in Awa (in the Island of Shikoku) 3 2 7½

A trip to Awaji is much to be recommended during the spring and autumn or in mild winter weather, the climate being moderately warm, the scenery picturesque, and the roads fairly good. Jinrikishas can be obtained almost everywhere. The best *Inns* are those at *Sumoto* (Nabetō and Kuwaji), *Shizuki* (Hirano-ya), *Fukura* (Yabuman), and *Gunge* (Shinkuma). There is also fair accommodation at *Yura* (Tanaka-ya) and at *Iwaya*. The other inns are rather poor, but every village affords accommodation of some sort. The tourist who wishes to explore the island thoroughly, is recommended to land at Kariya, and make the round in the order described below. This will take 3 or 4 days, according as steamers, hours, weather, etc., may fit in. Persons pressed for time can get a glimpse of the prettiest part of the scenery, which lies on the E. coast, by taking steamer from Kōbe to Sumoto, and returning next morning.

* Properly speaking, Iwaya is at the North-Eastern extremity of the island. But this division of the roads is practically the more convenient.

The island of Awaji is mentioned in the earliest Japanese legends as the first result of the marriage of the creator and creatress, Izanagi and Izanami, when they set about giving birth to the various islands of the Japanese archipelago. It is also related that in very ancient times the water for the Imperial Household was brought over from Awaji in boats; and the beauties of the harbour of Yura have been sung by poets from time immemorial. Coming down to historical days, the unfortunate Emperor Junnin was exiled here in A.D. 764, having been deposed by his predecessor, the Empress Kōken, a sort of Japanese Messalina, who added to her other excesses a wild desire for the Imperial power which was not properly hers, and who, having once abdicated in favour of Junnin, wished to re-ascend the throne. Junnin endeavoured to escape from Awaji, but died there in the following year, probably a victim to assassination. During the Middle Ages, the lordship of the island and of different portions of it passed successively into the hands of several feudal chiefs, and finally of the Hachisuka family and of their dependants, the Inada. The whole island now forms part of the Prefecture of Hyōgo. The castle of Sumoto, which town has long been considered the capital, was constructed in the middle of the 16th century by Ataka Fuyuyasu, a scion of the Miyoshi family.

The scene as the steamer approaches **Kariya** is most picturesque,—delightful little coves and peaceful nooks, pine-trees on the strand, small valleys stretching up towards verdure-clad hills, and in the distance the hazy outline of Senzan, the highest mountain on the island, and of the high land beyond. This style of scenery, ever varied in its details, continues all along the E. coast to Sumoto and Yura; and jinrikishas bowl rapidly over the well-kept road. It will generally be found best to spend the first night at Sumoto. Those having another day to spare may turn off inland shortly after leaving Shizuki, and go to Sumoto via the top of *Senzan*. Jinrikishas can be engaged as far as *Futatsu-ishi*, 1 *ri* 24 *chō*; but it will probably be more satisfactory to walk the whole way, taking some 6 hours. The country is everywhere pretty. The actual ascent is about 1 *ri* in length. Half-way up is the temple

of *Kōshinji*, which commands a fine view in the direction of Kōbe. Thence to the top, the path lies through a wood of cherry-trees, oaks, firs, etc., some of the firs presenting a very curious appearance, the soil having worn away from their roots, so as to leave the latter poised high above the level of the surrounding ground. From the summit of Senzan itself there is but little view, owing to the trees which crown the mountain, and which, from most parts of the island, give it a peculiar square-topped appearance. The temple on the summit is called *Senkōji*. It has a solid modern gate and belfry; but the *Hondō*, or main edifice, and the three-storied pagoda are old.

Its foundation is said to date from A.D. 901, when a hunter named Chūda, having shot at and hit a stag (another version says a boar), discovered that it was in reality an incarnation of the merciful divinity Kwannon that he had thus sacrilegiously injured. He thereupon assumed the garb of a Buddhist monk and the Buddhist name of Jakunin, and raised a shrine to Kwannon on the spot where the incident had occurred.

The way down on the side towards **Sumoto** brings that town in sight to the l., with Kishū and the islets of the Kii Channel beyond it, while to the r. are the mountains of Awa in Shikoku. From the base of Senzan to the *Aiya waterfall*, and thence to Sumoto, the path leads mostly across a fertile plain. Those not desirous of visiting the fall, which, though a pretty place for a picnic, is by no means extraordinary, can go straight to Sumoto from the base of Senzan, the distance being 1½ *ri*.

The former castle of Sumoto no longer exists, and in its grounds a court-house and a prison have been erected. The production for which Sumoto is chiefly noted is a sort of marmalade made out of an excellent variety of orange resembling the Seville orange, and called *Naruto-mikan*. It is sold in boxes with another pleasant sweetmeat com-

posed of acorns, cinnamon, and sugar; and the two sweetmeats together are known by the name of *uki-hashī*, or "floating bridge," in allusion to the legend of Izanagi and Izanami mentioned below. A third preserve special to Sumoto is the *biwa-no-ne*, or "sound of the lute," which is made of plums. Foreigners will perhaps be inclined to think that it stands to the palate in somewhat the same relation as Japanese music does to the ear. A spare day at Sumoto might pleasantly be devoted to the ascent of *Kashiwara-yama*, the highest point of the S. range of the island, commanding a very fine view inland all over the plains of southern Awaji, its distant northern hills, the sea, the coast of Kishū, Nushima (the odd islet off Awaji), and some islets off the coast of Shikoku. To obtain this view, it is necessary to go up through the wood behind the temple. From *Kashiwara-yama* one may descend to **Yura**, whence there is a 2 *ri* ride or walk along a beautiful shore. Here a huge fort has been erected to command the Kii Channel.

The interest on the Southern Inland Road leading from Sumoto to Fukura is mainly archæological. There is a curious mound called *Onogoro-jima*, i.e., the Island of Onogoro, at a short distance from the village of Yagi or Yōgi, where the path to it diverges r. from the main road, and soon leads to a dry river-bed where it is necessary to alight from the jinrikishas.

A very early Japanese tradition, preserved in the *Kojiki*, tells us that Izanagi and Izanami, when they were about to produce the Japanese archipelago, "stood upon the Floating Bridge of Heaven, pushed down the jewelled spear and stirred with it, whereupon, when they had stirred the brine till it went curdle-curdle (*koro-koro*) and drew the spear up, the brine that dripped down from the end of the spear was piled up and became an island. This is the Island of Onogoro."

Awaji contend for the honour of being this first-fruit of creation; and this inland claimant may well, by the ignorant country-people, be supposed to have been once itself an island, standing up as it does prominently from the surrounding rice-field flats. In reality there would seem to be little doubt as to its being the funeral mound of some very ancient prince, all memory of whom has passed away. There is a small shrine on it dedicated to Izanagi and Izanami, and at the southern end of it a stone called the *sekirei-ishi*, or "wagtail stone," with reference to an incident of the creation legend for which Vol. III, Part I, Appendix, pp. 69-70, of the *Transactions of the Asiatic Society of Japan* may be consulted. A hole has been scooped out on the W. side of the mound by women who mix fragments of the earth with water, and drink it as a charm to ensure easy delivery. Almost within a stone's throw is a clump of reeds called *Ashi-wara-koku*.

Ashi-wara-no-kuni, i.e. the Land of Reed-Plains, is an ancient name for Japan. But the country-people, mistaking *ashi*, "a reed," for *ashi*, "the foot," have invented a story to the effect that this is the spot on which Izanami first set foot when he came down to earth.—*Kuni* and *oku* are synonyms for "land" or "country."

After visiting Onogoro-jima, the jinrikishas are rejoined, and the hamlets of Ōenami and Koenami passed through. The latter is marked by two or three very fine pine-trees. The pine-trees of the whole island, however, are those which form an avenue lining the main road for a distance of 50 *chō* just at this part of the journey. In order to enjoy the sight of them, it is worth while turning into the main road as soon as the avenue is seen to the l.

A further détour to the l. is needed if it be intended to visit the vill. of *Igano*, where, at the establishments of two families called Mimpei and Sampei, the potteries for which

Several islets off the coast of

Awaji is noted are carried on. Foreign visitors easily gain admittance.

This peculiar ware was first produced between the years 1830 and 1840 by one Kajū Mimpei, a man of considerable private means, who devoted himself to the ceramic art out of pure enthusiasm. Directing his efforts at first to reproducing the deep green and straw-yellow glazes of China, which country he visited in quest of information, he had exhausted almost his entire resources before success came; and even then the public was slow to recognise the merits of his ware. Now, however, connoisseurs greatly prize genuine old pieces by Mimpei, some of which combine various colours so as to imitate tortoise-shell, while others have designs incised or in relief, or are skillfully decorated with gold and silver. At the present day the quality of Awaji ware has sadly deteriorated, though Sampei has won prizes at exhibitions in Australia and elsewhere. The pieces are mostly monochromatic and intended for everyday use.

The next object of interest on the road is the *Tumulus* of the unfortunate Emperor Junnin, already mentioned. Being 202 *ken* in length and 72 *ken* in breadth, while the whole is surrounded by a moat and covered with a dense grove full of singing-birds, this tumulus forms a very prominent object in the landscape. It is commonly known as *Tennō no Mori*, that is, the Emperor's Grove. That of Junnin's mother, Taema Fujin, lies 8 or 10 *chō* away from it in a south-westerly direction.

After leaving these mounds, a jinrikisha ride of about $\frac{1}{2}$ hr. brings us to the little sea-port town of **Fukura**, where it will probably be best to spend the second night. The lion of the place is the violent rush of water through the *Naruto Channel*, which separates the islands of Awaji and Shikoku and connects the Inland Sea with the Pacific Ocean. It is a truly grand sight, and one which should certainly not be missed, especially at springtides when no junk can attempt the passage. Boats are furnished at a reasonable charge by the proprietor of the inn at Fukura; and

the expedition, which occupies from 4 to 6 hours, is attended by no danger, passengers being taken out under shelter of the coast to within easy distance of the strait, and being able to view the whole panorama either from the boat, or from some rocks on which it is usual to land. The best time of all is said to be the 3rd day of the 3rd moon, old style (some time at the end of March or in the first half of April), when the people of the neighbouring districts on both sides of the channel take a holiday, and go out in boats to see the rush of the briny torrent. The breadth of the channel is estimated at 18 *chō*; but some rocks in the middle divide it into two unequal parts, called respectively *Ō-naruto* and *Ko-naruto*, i.e., the Greater and the Lesser Naruto. The Greater Naruto being on the Shikoku side, that side affords an even finer sight than is to be obtained from Awaji. Looking from the boat, if on the Awaji side, the province of Awa in the Island of Shikoku is seen in front; to the r. of it stretches the long line of Shōdoshima, well-known for its granite quarries; while further r., in the extreme distance, are the mountains of Harima on the mainland, with the little island of Ejima sticking up in front of them like a cocked hat. The rocks on the Awaji side are tilted up at a considerable angle, and are here and there lined with pine-trees which give them an appearance somewhat resembling that of a painting in the Chinese style. For soft winning beauty, however, neither this nor any part of the W. Coast, excepting towards the North, is comparable to the E. Coast of the island. On the way back, the boatman may suggest landing at Kemuri-shima and at Susaki, the two islets in Fukura harbour; but it is hardly worth while to do so. *Kemuri-shima* is the high, thickly wooded islet, *Susaki*

the low sandy one. At the summit of the former is an insignificant shrine dedicated to the goddess Kwannon.

On leaving Fukura it is best to take jinrikisha to **Minato**, a distance called $2\frac{1}{2}$ *ri* of 50 *chō* each, but more probably $2\frac{1}{2}$ ordinary *ri* of 36 *chō*. The first part of the road leads near the Mound of the Emperor Junnin, but turns off to the l. skirting the W. side of the valley. The prettiest part of the ride—for jinrikishas can be taken—lies along the embankment of a small river flowing some feet above the level of the surrounding plain, of which a fine view is obtained, with Senzan marked by a clump of trees on its summit and the mountains of Harima in the extreme distance. The village of Minato is remarkable for its salt factories, and for a temple dedicated to Kwannon which resembles a small fortified castle. From here it is possible to proceed either under the shadow of the pine-trees by the beach (locally famous under the name of *Kei no Matsubara*), or else to strike inland. The views obtained here embrace the coast of Harima, the island of Shōdoshima, and the mountains of Awa behind Shōdoshima.

The village of **Kawakami** is also known as *Tenjin*, from the name of a temple—formerly a very fine one—which it contains. There is fair accommodation at the Tama-ya inn, where the third night should be spent if it is too late to push on further. On the way hence to Gunge, it may be worth while for those who wish to see the largest Shintō temple on the island to turn aside a few *chō* from the main road to visit the *Ichi-no-miya*, as it is called, in the vill. of Taga. The deity worshipped is Izanagi. The third night will probably best be spent at **Gunge**. From Gunge onwards—the whole way to Iwaya and Kariya—the road leads by the sea. Insignificant at first, the view

gradually gains in beauty. The path mounts, little promontories stretch out into the sea, pine-trees extend their fantastically contorted shapes toward the waves, to the l. lies Shōdoshima, and ahead and to the r. the already often-mentioned but ever varying outline of the blue mountains of Harima, with, in the faint distance, the snow-capped Tamba range. Beyond the little hamlet of Murotsu, the screen of hills forming the backbone of Awaji itself retires a little from the strand, giving green upland glimpses of field and valley.

From **Tsukue**, sailing boats are frequently to be found starting for Akashi on the mainland, the fare being a few *sen* per head in a boat calculated to hold a dozen or twenty people. In fine weather this is a very pleasant way of finishing the journey, the passage averaging a couple of hours, and the views being delightful. The whole horizon is alive with the white sails of junks going up and down the Inland Sea. Those to whom a sea journey is pleasant only in proportion to its shortness will do best to cross to Maiko from *Matsuo*, a hamlet at the northern extremity of the island, not far from the light-house.

The trip might be shortened and a night saved by taking steamer direct from Kōbe to Sumoto, and by omitting the expedition to the Naruto whirlpool; but it would be a great pity to miss the latter, which is a sight unique in Japan.

ROUTE 50.

THE INLAND SEA AND THE CHIEF
PLACES ON OR NEAR ITS NORTHERN
SHORE.

1. GENERAL INFORMATION. 2.
- MEANS OF COMMUNICATION: THE
- SANYŌ RAILWAY, STEAMERS. 3.
- VOYAGE DOWN THE INLAND SEA
- BY MAIL STEAMER. 4. NORTHERN
- SHORE: OKAYAMA, FUKUYAMA,
- TOMOTSU, ONOMICHI, MIHARA,
- TAKEHARA, KURE, HIROSHIMA,
- MIYAJIMA, IWAKUNI, MITAJIRI,
- YAMAGUCHI, TOYOURA, SHIMONO-
- SEKI, MOJI.

1.—GENERAL INFORMATION.

The **Inland Sea** is the name given to the water space lying between the Main Island on the North, and the islands of Shikoku and Kyūshū on the South. It communicates with the open sea by the Naruto passage and Akashi Strait on the East, by the Bungo Channel between Shikoku and Kyūshū, and by the Strait of Shimonoseki at the western end. It is about 240 miles long from Akashi Strait to Shimonoseki, its greatest width opposite the Bungo Channel being about 40 m., while it narrows to 8 m. where the province of Bizen approaches that of Sanuki in longitude 134°. The Japanese divided it into five open spaces or *Nada*, which, named from East to West, are as follows: Harima Nada, Bingo Nada, Mishima Nada, Iyo Nada, and Suwō Nada. Harima Nada is divided from Bingo Nada by an archipelago of islands, rocks, and shoals, through which the passage for ships narrows in some places to a few hundred yards. Bingo Nada is divided from Mishima Nada, and the latter from Iyo Nada in the same manner, and here the channel is even narrower, notably at one place where there is only just room for two ships to pass abreast.

The Inland Sea affords the most direct route from Kōbe to Nagasaki and Shanghai. For vessels proceeding anywhere to the westward it offers a smooth water passage, by which the uncertain weather and stormy seas of the outer passage may be avoided. No doubt the intricacies of the channels may present some disadvantages to mariners, but to the traveller the smoothness of the water and the continuously varying and picturesque scenery are an unfailing source of pleasure and comfort throughout its entire length. The larger islands are mountainous; and although (differing in this from most parts of Japan) they lack timber, the effective contrast of light and shade gives colour to the background. The smaller islands are of every conceivable fantastic shape, some being mere rocks, while others attain to considerable height and size. Nearly all are inhabited by a half-farming, half-fishing population. The shores are lined with villages, the hillsides laid out in fields, and the waters studded with trading junks and fishing-boats. According to Japanese accounts, the total number of islands amounts to some thousands, though it is a puzzle to know how they were ever counted. Another puzzle to the European visitor, to whom the Inland Sea has become a household word, is the fact that the Japanese themselves have no corresponding name in common use. The terms *Seto no uchi* (lit. "within the channels") and *Nai-kai*, ("inner sea") are mere inventions of modern chart-makers, intended to translate the English name. Neither have the Japanese poets ever raved over this lovely portion of their native country. Only Suma and Akashi at its eastern end seem to have arrested their attention. All the greater reason why foreigners should do it justice.

The fish and shell-fish of the Inland Sea enjoy a great reputation with Japanese *gourmets*.

2.—MEANS OF COMMUNICATION.

A line of railway, called the Sanyō Railway, is in process of construction along the northern shore of the Inland Sea, starting from Kōbe, passing through Himeji, Okayama, Onomichi, Hiroshima, and Iwakuni, and ending at Shimonoseki. It is intended to connect with the Kyūshū Railway, which starts from Moji on the opposite side of the straits and is ultimately meant to terminate at Nagasaki. Up to the present (1894), only the following portion of the Sanyō line has been opened to traffic.

SANYŌ RAILWAY.

Distance from Kōbe.	Names of Stations.	Remarks.
	KŌBE.	
1 m.	Hyōgo.	} See p. 290.
4½	Suma	
8	Maiko	
12	Akashi	
16	Ōkubo.	
20	Tsuchiyama.	
24½	Kakogawa.	
29	Amida.	
34	HIMEJI.	
40½	Aboshi.	
44	Tatsuno.	
47	Naba.	
52	Une.	
63½	Mitsuishi.	
68	Yoshinaga.	
71½	Wake.	
79½	Seto.	
84½	Nagaoka.	
89	OKAYAMA.	
93½	Niwase.	
99	Kurashiki.	
104¾	Tamashima.	
110½	Kamogata.	
116½	Kasaoka.	
125½	Fukuyama.	
131¾	Matsunaga.	
137½	ONOMICHI.	
143½	Mihara	} Present terminus.
152	Hongō	
159½	Kōchi	} To be opened in summer of 1894.
165	Shiraichi	
170½	Tokkaichi	
180½	Shimoseno	
186½	Kaidaichi	
190½	HIROSHIMA.....	

The run from Kōbe to Mihara takes 8 hrs. The first ¾ hr.

through Suma, Maiko, and Akashi are delightful; but after that, the line leads over an uninteresting plain or between low hills mostly bare of vegetation and excluding all distant view. At Kasaoka there is a refreshing peep of the sea, which again comes into sight towards the end of the journey between Matsunaga and Mihara. The passing glimpse of the castles of Himeji, Okayama, and especially Fukuyama, also affords some variety. But take it altogether, the Sanyō is a dull line, and though of course useful to men of business, cannot be recommended to tourists as a means of seeing the Inland Sea.

The charms of the latter can be infinitely better appreciated from shipboard. Those whom a general glance at the scenery contents, or to whom first-rate accommodation is a *sine quā non*, will do best to take passage from Kōbe to Nagasaki in one of the mail steamers. The course usually taken and the chief points passed are described in the following section. Persons tolerant of less good accommodation, and desirous to do the Inland Sea and its shores more thoroughly, have innumerable small coasting steamers at their disposal. It is impossible to give a schedule of these, as not only do the hours of sailing and the ports of call vary according to the freight offering, but the companies themselves frequently change. Among the ports touched at are Takamatsu, Tadotsu, Imabari, Mitsu-ga-hama, Tomotsu, Onomichi, Takehara, Ondo, Kure, Hiroshima, Iwakuni, Yanai, Murozu, Tokuyama, Mitajiri, Shimonoseki, Moji, Beppu, Ōita, and Saganoseki. The steamers also call at many places outside the limits of the Inland Sea, such as Uwajima and Kōchi in Shikoku; Hagi, Hamada, Esaki, and Sakai on the Sea of Japan; Hakata and Kagoshima in Kyūshū; Iki, Tsushima, and Fusan. The starting-point of some of these steamers

is Ōsaka, but most call in at Kōbe. Notices are generally not issued till the day of sailing. Punctuality is rarely observed, and all the arrangements are so peculiarly Japanese that only those who have had some experience of the country and its customs are advised to embark on a lengthy tour by this means. In any case a hammock chair will be found useful. Slippers, too, should be kept handy, as boots must be taken off on entering the cabin, the same as in Japanese houses and for the same reason. The native cuisine is generally pretty good of its kind, but the meals are often served at startling hours.

3.—VOYAGE DOWN THE INLAND SEA BY JAPAN MAIL STEAMSHIP COM- PANY'S STEAMER.

In describing the steamer route, our remarks will be confined to the points which are immediate to the track.

Soon after leaving the anchorage at Kōbe, Wada Point is rounded, the ship is steered close along the land for Akashi Strait, and at 1 hour* is close off the lighthouse on the l., with the town of Akashi on the r. After passing through the straits, the track edges a little to the south to clear a dangerous shoal on the r., and crosses the Harima Nada. The ship is now fairly within the Inland Sea, with the large islands of Awaji and Shikoku on the l. and the first group of lesser islands ahead. (For description of Awaji, see Route 49; for Shikoku, see Routes 51—55.)

At 4 hrs. she enters the first of the intricate passages. The large island on the r. is Shōdoshima, with a rocky, indented shore and well-cultivated slopes. The course leads within a mile of its southern

extremity, the coast of Shikoku being about 3 m. to the l. From here the ship turns a little to the north, and soon after the castle-town of Takamatsu opens out on the l., at the head of a deep bay. At 5 hrs. Ogishima, with high cliffs descending straight into 15 fathoms of water, is passed within a stone's throw on the left. Oki and Teshima on the r. both produce copper ore, and the surface workings may be observed in passing. From Ogishima very careful piloting is necessary to carry the ship safely amongst the numerous shoals and islets that line both sides of the track. At 6 hrs. the lighthouse on the S.E. end of Nabeshima (also called Yoshima) is passed, when the castle-towns of Sakaide and Marugame will be visible on the l. At this point the situation is particularly interesting. The ship is completely landlocked, and to the uninitiated there appears to be no way between the rocks and islets with which the sea is studded. The ship swings round point after point, passing villages near enough to watch the doings of their inhabitants, and threatens to swamp some fishing-boat at every turn. Through all these narrows the tides rush with a velocity of from 4 to 6 knots, adding greatly to the difficulty of navigation. At times the vessel can hardly stem the rush of water, and heels from side to side as it catches her on either bow.

After Nabeshima, Ushijima is passed either N. or S., and at 7 hrs. the ship will be abreast of Takamishima, lofty, with a clump of pines hiding a temple on the summit. The shore of Shikoku now projects as a long promontory, forming the eastern boundary of the Bingo Nada. In the bight to the left is the trefoil-shaped island of Awashima, whose northern extremity is passed within a stone's throw. The glasses will give a good view of Tadotsu, formerly the residence of a Daimyō, bearing south. If Ushi-

* The expressions "at 1 hour," "at 2 hours," etc., in the description of this voyage signify, "when the steamer has been 1 hour out of Kōbe," "2 hours out of Kōbe," etc., taking 12 knots per hour as the average speed.

jima is passed on the north side, the shores of Honshima and Hiroshima will be very close on the right, and a curious rock only 10 ft. above water on the l. At 7½ hrs. the first narrows are cleared, and the ship enters the Bingo Nada.

From this point there are two routes leading through the archipelago that separates the Bingo Nada from the Mishima Nada,—one to the north, passing north of the islands and having the shore of the mainland on the right, one to the southward of the islands, having the shore of Shikoku on the left. The northern passage, which is by far the more interesting of the two, is longer by 8 miles; and for 3 hrs. the ship winds in and out of extremely intricate channels, which at the widest are not more than 2 miles across, and in some places not a hundred yards. The channel is entered at 8½ hours, passing close to the south of Yokoshima. Then the track turns to the north, between Innoshima, a large island 1,250 feet high on the l., and Mukaijima on the r., where the channel is just 100 yards across. It opens out a little off Mihara, a castle-town of some importance, which is seen on the right at about 9 hrs. Thence the track turns to the southward, and narrows again. At 10½ hrs. the ship is off Ōsaki-shima r., with a small rocky islet on the l., and shortly after the track joins that of the southern route.

If the southern passage be taken, the ship passes between two high islands with bare precipitous sides, at 8½ hrs. Next a small group of rocky islets is passed on the l., and the town of Imabari on the coast of Shikoku comes in sight ahead. At about 10 hrs. the track turns sharp to the northward, between Ōshima on the r. and Shikoku on the l. These narrows are particularly interesting, especially if the tide happen to be running strongly in the opposite direction. At the narrowest part, less than 100 yards

wide, the vessel swerves from side to side. 'Hard a port!' and 'Hard a starboard!' are the continual cries. If the vessel has not sufficient speed, she may be turned right round. Indeed, one steaming even 10 knots has been known to be obliged to go back and wait for a fair tide, and large swirls have sometimes been observed measuring 6 ft. across and 10 ft. deep. After two or three miles in a northerly direction, the track turns to the westward. Here the ship is again completely landlocked, the mountainous islands of Ōshima and Ōmishima on the r., Shikoku on the l., and Ōsaki-shima ahead closing in the prospect on all sides. But after passing the extreme northern point of the province of Iyo, with its white outlying rocks, the view opens out, and at 11 hrs. the track by the northern passage is joined.

The course now turns southward again along the shore of Shikoku, where the mountain ranges are well-wooded, and the highest peaks tipped with snow as early as December. At 12 hrs. the coast of Shikoku is again approached within 2 miles. A little later, the ship threads her way through another narrow passage between Gogoshima on the l. and Mutsuki and Nakashima on the right. Just behind Gogoshima lies Mitsu-ga-hama, one of the chief ports of the province of Iyo. Mutsuki is passed close enough to distinguish the workings from which the material for manufacturing porcelain is obtained. Leaving Gogoshima behind, another small island comes in sight with a lighthouse, whose light is visible 20 miles. Then the ship is fairly in the Iyo Nada, and at 13 hrs. is nearly up to Yurishima, a curious double island consisting of two hills respectively 400 ft. and 200 ft. high, joined by a narrow sand-bank. This island may be passed on either side. Eight miles beyond it is another steep island, and at 14½ hrs. Yashima,

500 ft. high, is passed very closely. At this point the Bungo Channel opens to the southward, and the track turns a little to the north, passing Uwashima at some distance and Himejima within a few miles. From here the track lies through the Suwō Nada, midway between Kyūshū and the mainland, and, being unrelieved by smaller islands, possesses no features of special interest. At 18 hrs. a red buoy marking the edge of a bank is passed on the right, and the track turns north for Shimonoseki. Here the land draws together on both sides, forming the Straits of Shimonoseki which vary from 4 m. to 1 m. in width, and are further narrowed by numerous shoals and sand-banks. At 19 hrs. the ship rounds Isaki on the l., and threads her way through the shallows past the town of Shimonoseki r., with Moji l. The steamer track skirts the flat shore, winds round the south of Hikushima, turns to the north-west, and then due north towards the island of Rokuren. The whole channel is well-lighted and marked; but the strong tides which rush through render it even more difficult to navigate safely than any other part of the Inland Sea. Some of the *Nippon Yūsen Kwaisha's* steamers stop off Shimonoseki for an hour or so to land mails, etc. Not counting this stoppage, the ship will be off Rokuren and fairly through the Inland Sea at 20 hrs.

As almost all travellers go on to Nagasaki—indeed must do so unless they have special passports—the description of the route is continued on to that port.

From Rokuren the track turns west, close past Shiroshima; then gradually south. At 22 hrs. the ship is about 1 m. off Koshime-no-Ōshima (Wilson's Island). The coast of Kyūshū now extends southward on the left—bold, rugged, and deeply indented, with numerous harbours, outlying islands, and a background of lofty mountains. At

24 hrs. the desolate, rocky islet of Eboshi-jima (Hat Island), with its lighthouse, is close at hand, due south of which, on the shores of a deep bay, lie the coal-fields of Karatsu, and the district where the celebrated Hizen porcelain is manufactured. Eight miles away on the r. is the large island of Iki, with several small rocky islets nearer in the same direction.

From Eboshi-jima the track turns gradually to the south, passing Kagara-shima and Madara-shima. At 28 hrs. the N.E. end of Hirado is close at hand, and Dōshima 1 m. on the left. Hirado is 15 m. long, narrow and hilly, trending N.N.E. and S.S.W. It is separated from Kyūshū by a narrow channel of $\frac{1}{4}$ m., which is in effect narrowed to a few yards by rocks, and is called Spex Straits.

Steamers sometimes take this course, if tide and weather are completely favourable; but generally they keep along the W. shore of Hirado, and pass between it and Ikutsuki-shima by what is known to mariners as the Obree Channel. Nakano-shima, an islet rising straight out of the water off the S.W. end of Hirado, is closely skirted, and the course changed to S.E. at 29½ hrs. Ho-age (Sail Rock) is 1 m. on the left, and the whole group of the Gotō Islands (see Route 67) in the distance on the right. Shortly after Ho-age, and on the same side, is seen a beacon painted red and white, to mark a dangerous sunken rock. At 30 hrs. the islets of Ōdate and Kodate are on the right, and Mitoko on the left. Off the south-east of the latter is a small flat islet with pine-trees. A little south again, in the main island of Kyūshū, is a remarkable conical hill, with a clump of trees on the summit closely resembling a field officer's cocked hat and plume. Next we pass Matsushima, which is of considerable size and partly covered with pine-trees, whence its name. It is terraced for culti-

vation to the very summit, and has a village half-way up its slope. This point passed, the track takes a sharp turn to the S. and back to S.E. again between Ikeshima and Haka or Hiki-shima; and when the ship is 2 m. due south of the latter, a good view of a remarkable arched rock standing straight up out of the water is obtained. From here Iwoshima is straight ahead, with the lighthouse just visible. To the right of the lighthouse is Takashima, noted for its coal-mines (see Route 57). At 31 hrs. the ship is midway between Iwoshima and the mainland, and soon after enters a cluster of islets off the mouth of Nagasaki harbour. Rounding Pappenberg, the ship turns sharp to the l. into the harbour, and at 32 hrs. is generally at anchor.

The chief distances of the run through the Inland Sea from Kōbe to Nagasaki, as taken by the *Nippon Yusen Kwaisha's* steamers, are as follows:—

KŌBE to:—	Miles.
Hyōgo Point	2
Akashi Straits	12
Nabeshima	73
Ushijima	75½
Nakashima	143
Yurishima	154
Yashima	175
Himejima	198
SHIMONOSEKI	239
Rokuren	248
Shiroshima	257
Koshime-no-Ōshima.....	275
Eboshi-jima	300
Obree Channel	334
Nakanoshima.....	346
Arched Rock	371
NAGASAKI.....	387

4.—PLACES OF INTEREST ON THE NORTHERN SHORE OF THE INLAND SEA.

Himeji (see p. 290).

Okayama (*Inns*, *Miyoshino, near Railway Station; Jiyūsha; Europ. restt. Daikoku-ya), capital of the

prefecture of the same name and of the province of Bizen, lies 2½ *ri* inland from its port, *Samban (Inn*, Yamachō), along an excellent jinrikisha road. No portion of this coast shows more clearly the rapid encroachment of the land on the sea, and a scheme has been mooted for draining the large bay of Kojima-wan. The *Castle* has now been restored to its former lord, the Daimyō Ikeda, and is shown for a small fee. The *Kōraku-En Garden*, celebrated throughout Japan, deserves its reputation,—not being a semi-Europeanised bit of formality and bad taste, like the “Public Gardens” of so many modern Japanese cities, but the spacious and charming pleasure of the lords of the castle close to which it lies. There are bridges, hills, lakes, and summer-houses. These latter may be hired of the custodian for those picnic parties in which the Japanese take such delight,—cherry-blossoms, plum-blossoms, wistarias, maples, palmettos, and four tame cranes, one of which is believed to be two hundred years old.

Fukuyama (*Inn*, Yoshino-tei), capital of the province of Bingo, was the seat of a Daimyō called Abe Ise-no-Kami, whose castle, in an unusually good state of preservation, is well seen from the railway. This province produces the upper covering or outside layers (*Bingo-omote*) of the ordinary house mats which are used all over Japan; whole fields planted with them are passed by.

Tomotsu has a small harbour protected by piers, and offers charming island scenery. It is noted for its *sake* distilleries.

Onomichi (*Inns*, Hamakichi, with branch near Station; Hirao) has unusually plentiful steam communication. It is a prosperous, bustling place, stretching along the shore of a long narrow strait that looks like a winding river. The shore is lined with godowns. It is a city of narrow lanes and of fine,

but decaying temples, of which the two best are *Senkōji* and *Saikokuji*. Flights of steps that seem endless lead up to the former, which stands near the top of a very steep hill. Huge granite blocks jut out quaintly from the soil, helping to form a picture at once weird and beautiful. The view, too, is fine, a prominent feature being the island of *Mukaijima*, or *Shichi-ri-ga-shima*, plastered up, if one may use such a term, against the mainland, and thus forming the river-like harbour. *Saikokuji*, a branch of the great monastery of *Kōya-san*, is very stately with its big stone walls. Indeed, the temple architecture of all this district derives powerful aid from the granite of the shores of the Inland Sea.

Mihara (inferior accommodation) possesses the remains of the castle of the former Daimyō *Asano Kai-no-Kami*. From here westwards, the northern shore of the Inland Sea forms a striking contrast to the wooded and smiling coasts of *Shikoku* and *Kyūshū* that lie opposite. It is arid and infertile, and the hills have great bare patches like a beggar's skin showing through his tatters.

Takehara (*Inn*, *Fukui*) is a pretty harbour lying amid high hills. The houses are on the beach.

The coasting steamers pass through the extraordinarily narrow strait of **Ondo**, in the midst of which stands a stone monument to the tyrant *Kiyomori*, before reaching

Kure (*Inns*, *Kikkawa*, in the town; *Hōraisha*, at the actual port, 25 *chō* distant), an important naval station, snugly situated at the base of cultivated hills. One and a half *ri* distant is the island of **Etajima**, where stands the *Imperial Naval College*, an admirably conducted institution for the education of cadets.

Hiroshima (*Inns*, **Kikkawa*, with branch at *Ujina*; *Naganuma*; *Okamoto*, *Europ. restt.*), capital of the province of *Aki* and seat of a prefecture, stands at the mouth of the

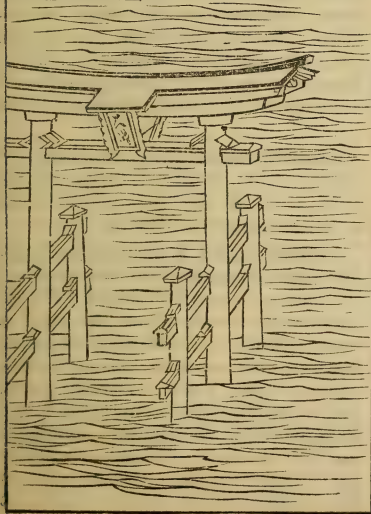
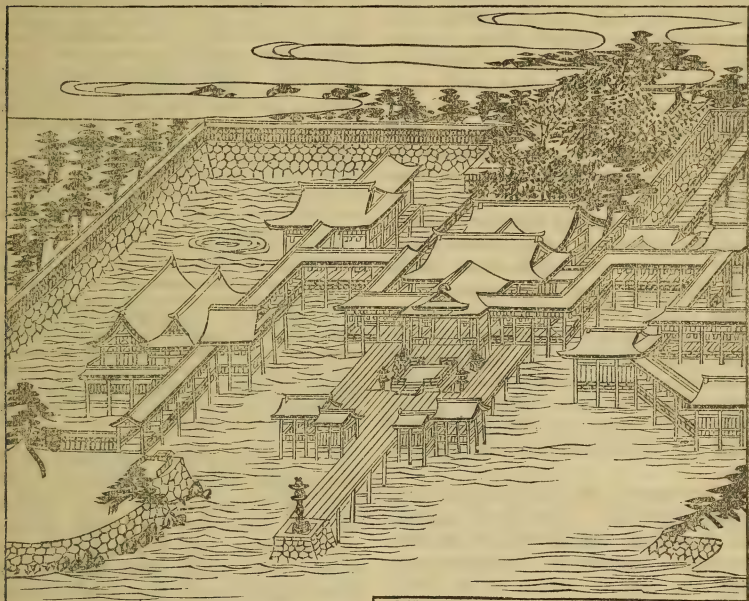
Ōtagawa in a fine position, protected by hills from the northern blasts.

Before the establishment of the Shōgunate in the 12th century, *Hiroshima* belonged to *Kiyomori*, the powerful and unscrupulous head of the *Taira* clan (see p. 58). At the beginning of the 17th century, the fief passed into the hands of the *Asano* family, who retained it till the mediatisation of the *Daimyōs* in 1871. The *Asanos* were often spoken of as the *Princes of Geishū*, *Geishū* or *Aki* being the name of the province in which *Hiroshima* is situated. Their garden is one of the most charming examples of the horticultural art in Japan.

The approach to *Hiroshima* by sea is noted for its beauty. From the little port of *Ujina* to the town, is a distance of 50 *chō* along a good *jinrikisha* road. *Hiroshima* is a brisk and busy place, the most important town to the west of *Kōbe*, and resembles *Ōsaka* in appearance, owing to the numerous canals that intersect it. It is a centre for dealers in lacquer, bronze, and most other species of artistic work. Excepting the five-storied keep (*tenshu*), which can only be visited by special permission of the military authorities, little now remains of the old *Castle* but the space which it and its dependent buildings once occupied. Parts of this very extensive space are now used as parade grounds for the garrison. Behind the castle is the *Public Park* (*Kōen*), which affords a delightful place of recreation to the citizens. It contains some temples called *Nigi-tsu-Jinja*, dedicated to the ancestors of the *Asano* family, whose crest of two hawks' feathers crossed is commemorated, not only on the lanterns and other surrounding objects, but in the name of *Futa-ba-yama*, the hill rising immediately behind. The tea-houses on the top afford a beautiful view. In the plain below lies *Hiroshima*, intersected by the five arms of the *Ōtagawa*; to the l. is the sea; to the r. rises a conical-shaped hill called the *Aki Fuji-san*, and further to the r. *Hiji-yama*; in front

is the long road running down towards the pine-clad islet in the harbour; beyond all spreads the sea, glittering amidst rocky islands, chief of which is Miyajima with

its feathery peaks; on the dim horizon are the Suwō hills. The annual festival of the *Nigi-tsu-Jinja* is held on the 15th day of the 9th moon, old style.



Miyajima (*Inns*, *Momiji-ya, Itō).

Travellers bound for Miyajima from the east may best reach it from Hiroshima by taking jinrikisha to *Ajina* (do not confound this with *Ujina*, the port of Hiroshima), 4 *ri* along an excellent road with delicious scenery, whence by row-boat across the channel (under 2 m.) separating the island from the mainland. Those from the west will reach it from Shin-Minato or Iwakuni by jinrikisha to *Ōno*, also 4 *ri*, whence boat. The objective point in either case is the vill. that has grown up around the temple. If Miyajima be only taken *en route* up or down the Inland Sea, the traveller will save time by keeping his boat, and meanwhile sending forward his jinrikisha to *Ajina* or *Ōno*, as the case may be.

Miyajima, also called Itsukushima, is a sacred island, and one of the *San-kei*, or "Three Chief Sights" of Japan in native estimation. The island rises to a height of about 1,500 ft., and is very rocky and thickly wooded. Many small but lovely valleys trend down to the sea, and in these, among groves of maple-trees, nestle the inns and tea-houses for pilgrims and the dwellings of the fishermen and image-carvers, who, with the priests and innkeepers, make up a population of some three thousand. Miyajima is a charming summer resort, the temperature being never very high, the sea and fresh-water bathing excellent, and the walks numerous. The abundance of conifers, the disintegrating granite soil, and the total absence of agriculture, combine to keep the air singularly pure and the water limpid. A few deer still linger on the island, and feed out of the hands of the passers-by.

The temple of Miyajima enjoys great celebrity. The *torii* in front of it, which stands in the sea, is a favourite motive of Japanese art; and the temple itself, being partly built out over the sea on piles, appears at high tide to float upon the surface of the water. This effect is marred when the tide goes out. A characteristic feature of the temple is its gallery (*Kwairō*) 108 *ken* long, hung with ex-votos. Many of these are old pictures by famous artists; but even so secluded a spot as Miyajima has not altogether escaped modern vulgarity, as is attested, *inter alia*, by a hideous daub of the Eiffel Tower! The yearly festival is celebrated on the 17th day of the 6th moon, old calendar.

The temple is dedicated to three Shintō goddesses, daughters of Susa-no-o, from the eldest of whom, named Ichiki-shima-Hime or Itsukushima-Hime, the alternative name of the island is fabled to be derived. According to tradition, the first erection of a temple on the present site dates from the reign of the Empress Suiko (A.D. 593—628); but all the early archives of Miyajima were lost in a great fire which

occurred in 1548, and nothing certain can be learnt from other sources regarding its vicissitudes before the 12th century. At that time Kiyomori, who practically ruled the empire, restored it in such style as to gain for it the reputation of the most magnificent structure in Western Japan. Several Mikados, the Ashikaga Shōguns, and the great Daimyōs of Geishū, Chōshū, and other neighbouring provinces were counted among the benefactors of the place and worshippers at the shrine. Here, as elsewhere, the Buddhist priests were compelled to withdraw on the "purification" of the Ryōbu Shintō shrines in 1871, when several of the buildings were pulled down. Several others were burnt in 1887, and the rest are hastening to that decay which so soon overtakes all wooden architecture when constant care is withdrawn.

Ancient religious rule forbade all births and deaths on the island. Should a birth unexpectedly take place, it is still usual to send the woman away to the mainland for thirty days; and though patients *in extremis* are no longer removed, all corpses are at once sent across the strait for interment at Ōno, where likewise the chief mourners remain during fifty days for ceremonial purification. No dogs are allowed on the island.

Those with time on hand may climb up 18 *chō* to the *Oku-no-in*, at the top of one of the chief peaks. But no longer are any great religious buildings left there, nor is the sacred fire which was lighted by Kōbō Daishi and has never since been suffered to go out, maintained now-a-days with any pomp. Like several other places in Japan, Miyajima has its "seven wonders" (*nana-fushigi*), mostly insignificant.

Shin-Minato (*Inn*, Fukuoka) is the port for Iwakuni, from which it is 1 *ri* 26 *chō* (4½ m.) distant by an excellent jinrikisha road.

Iwakuni (*Inn*, Komehei) is a bustling place, formerly the castle-town of a Daimyō called Kikkawa. Where his castle stood, there is now a temple dedicated to Katō Kiyomasa. Iwakuni is noted for its manufacture of silk, paper, cotton, mats, and mosquito-nets. The great stone bridge called *Kintaikyō*, spanning the Nishiki-gawa, is famed throughout Western Japan. It is built in five semi-circular arches—difficult

to cross, but picturesque to look at. It measures about 150 ft. in length, and has lead for cement.

The former custom was to repair thoroughly one of the arches every five years, so that once in twenty-five years the whole structure was renewed.

Mitajiri (*Inn*, Kashiwagi) has but a bad port, and the town is 1 m. from the landing-place. A capital jinrikisha road leads hence to the busy town of

Miyaichi, 31 *chō*, which boasts a celebrated temple of Tenjin, with grounds charmingly laid out on a hillside. Hence it is 4 *ri* 22 *chō* more, or 13½ m. altogether from Mitajiri, over the partly tunnelled hill called *Sabayama* to

Yamaguchi (*Inn*, Fujimura), capital of the prefecture of the same name and of the province of Suwō. The hot springs of *Yuda* in the S.W. suburb of the town possess some local fame; but imprisoned as it is within hills mostly bare, bleak in winter and glaring in summer, Yamaguchi has nothing to detain the visitor except its pious memories.

Yamaguchi was an important Christian centre during the latter half of the 16th century, the mission there having been founded by St. Francis Xavier himself. (See Mr. Ernest Satow's elaborate paper on the "Vicissitudes of the Church at Yamaguchi from 1550 to 1586," in Vol. VII. of the *Transactions of the Asiatic Society of Japan*.) More latterly the noble house of Chōshū, which had its seat here, became a very powerful factor in Japanese politics. Since the Revolution, the Chōshū clan has divided with that of Satsuma the chief direction of public affairs. The peasantry of the Yamaguchi prefecture furnish a large proportion of the emigrants who have been sent to Hawaii during the last few years under the joint protection of the Japanese and Hawaiian governments.

Toyoura, sometimes called *Chōfu* (*Inn*, Yoshida-ya).

Here, according to tradition, is the burial place of Chūai Tennō, a Mikado who is said to have ruled Japan at the end of the 2nd century of our era. His consort, Jingō Kōgō, had a revelation from Heaven one day, while her husband was playing on the lute, that there existed to the westward a fair land, dazzling with gold and silver—the land of Korea—which

the Japanese sovereign was divinely commanded to conquer and add to his domains. But Chūai would not believe the message. "If," said he, "one ascend to a high place and look westward, no land is to be seen. There is only the great sea; your deities are lying deities." For this his disbelief and disobedience, he was smitten by the gods with sudden sickness and death, and his consort was left to carry out the expedition (see p. 57).

At Toyoura itself there is little to see; but the walk of nearly 2 *ri* to Shimonoseki is beautiful. Just before getting to the narrows that afterwards open out to form Shimonoseki harbour, one passes *Dannoura*, a stretch or reach whose name is familiar to every student of Japanese history.

It was the scene of the greatest naval battle in Japanese history, when the Taira, hitherto all-powerful, received their death-blow from the rival clan of Minamoto headed by the young hero Yoshitsune. The Taira forces were encumbered by the presence of numerous women and children, among whom were the widow and daughter of Kiyomori,—the former a nun, the latter the Empress-Dowager Kenrei Mon-in, with her child, the Emperor Antoku, then only six years old. When his grandmother saw that all was lost, she clasped the young monarch in her arms, and despite the entreaties of her daughter, leapt into the sea where both were drowned. This was in A.D. 1185.

Across the strait lies *Tanoura*, whence eighteen foreign men-of-war poured their shot and shell upon the Japanese batteries in what is known as the "Shimonoseki Affair." The chief battery of the Prince of Chōshū was planted on a little sandy spit below the roadway on the l., at the vill. of Maeda.

The Shimonoseki Affair arose out of an attempt on the part of the Prince of Chōshū, who was at that time a semi-independent ruler, to close the straits leading into the Inland Sea. Two American ships, a French ship, and a Dutch ship were fired on in June and July, 1863, and several men killed. Failing to obtain satisfaction from the Shōgun's government, the representatives of the three powers concerned, together with the British representative, who deemed it essential for all the Western powers to make common cause in their dealings with the Japan of those days, sent a combined fleet to bombard Shimonoseki. This was done on the 5th and 6th September, 1863. The victors furthermore claimed an indemnity of \$3000,000,

on account of the expense to which they—and more especially Great Britain—had been put by the naval and military display required to enforce the observance of the existing treaties. The last instalment of this sum was paid over by the Mikado's government in 1875. No incident in the dealings of the West with Japan has met with so much adverse criticism. Several years later, the United States government, conscience-stricken, repaid their portion of the indemnity—at least they repaid the principal, but not the interest. The other recipients have not shown this modicum of generosity.

Shimonoseki, also called *Akama-ga-seki*, or more often *Bakan* (Inns, *Daikichi, *Fujino, Tenshin-rō with European food), is a considerable shipping centre, lying 4 m. from the W. entrance of the Strait of Shimonoseki, which separates the Main Island from Kyūshū. The town consists almost entirely of a single street, about 2 m. in length. The chief products are tobacco and cutlery. Shimonoseki and

Moji (Inns, *Yasaka-Gwaisha† Kawa-u), a new town on the Kyūshū side, form practically but one

port, though business is hampered by the fact of the two places belonging to different prefectures, each with its separate custom-house. Both sides of the strait have recently been fortified—there are no less than seven forts in all—as a precaution against further foreign attacks. The prosperity of Moji dates only from the year 1891, when it was chosen as the N. terminus of the Kyūshū Railway. Owing to the extreme swiftness of the tides on the Shimonoseki side, the mail steamers, even when advertised for Shimonoseki, anchor at Moji. The presence of coal near this latter place is a further inducement, and will probably make it a dangerous rival of Nagasaki in the near future. Moji possesses a public garden commanding a charming view of land and sea. The distance across from Shimonoseki is only 1 mile, and steam-launches ply every 20 min. Shimonoseki enjoys an excellent climate at all times of the year, owing to its southern frontage with hills behind, admitting the summer breezes and protecting it from northerly winter blasts. Moji is less favoured in this respect.

† Properly speaking, Yasaka-Gwaisha is the name of the Forwarding Agency to which this inn belongs, and whose branches, widely spread through N.W. Kyūshū, afford assistance to travellers in various ways.

SECTION V.
THE ISLAND OF SHIKOKU.

Routes 51—55.

ROUTE 51.

NORTH-EASTERN SHIKOKU.

1.—GENERAL REMARKS ON THE ISLAND OF SHIKOKU.

The word *Shi-koku* means "four countries,"—a name derived from the fact of the island being divided into the four provinces of Awa to the E., Sanuki to the N.E., Iyo to the N.W., and Tosa to the S. As the author of the *Kojiki* quaintly phrases it, "This island has one body and four faces, and each face has a name." Some of the names used in early times were quaint indeed, the province of Iyo being called "Lovely Princess" (*E-hime*), Sanuki being "Prince Good Boiled Rice" (*Ii-gori-hiko*), Awa being "the Princess of Great Food" (*Ô-ge-tsu-hime*), and Tosa being "the Brave Good Youth" (*Take-gori-wake*). The last-named province continues to justify its name for bravery and ability. No men have aided more than the Tosa men to bring about the renovation of Japan; in none are turbulent and democratic sentiments more prevalent. During the middle ages Shikoku was ruled over by a number of great feudal houses, of which the most powerful were the Kôno, the Hosokawa, the Miyoshi, the Chôsokebe, and the Hachisuka. The island is now divided into the four prefectures of Tokushima, Kagawa, Ehime, and Kôchi, corresponding respectively to the old provinces of Awa, Sanuki, Iyo, and Tosa.

The climate of Shikoku is exceptionally mild, especially in the southern portion, which is influenced by the *Kuroshio*, or Japanese Gulf-Stream; hence late autumn or early winter is the best time to visit it. Tosa is the only province in Japan where two crops of rice are produced yearly.

The greater part of the island is covered by mountain ranges of from 3,000 ft. to 4,000 ft. in height, with few salient peaks, the loftiest being Ishizuchi-yama on the boundary of Iyo and Tosa, estimated by Dr. Rein at 1,400 metres (about 4,666 ft.). "In Sanuki," says Dr. Rein, "the plain of Takamatsu is fringed towards the sea by several volcanic cones, quite distinct from the schist mountains in the interior. They include no important heights, but are a very striking feature in the landscape." The mountains of Shikoku are well-

watered, and crowned by magnificent forests. "In the higher regions," says the authority just quoted, "the eye is delighted by a vigorous growth of deciduous trees, where horse-chestnuts and magnolias are variously intermingled with beeches, oaks, maples, ashes, and alders. But laurel-leaved oaks, camellias, and other evergreen trees venture much nearer to them and higher than in Hondo [*the main island of Japan*], while still lower camphor-trees and other cinnamon-species, the wild star-anise, Nandina, and many other plants which we only find in the Main Island in a state of cultivation, take part in the composition of the evergreen forests."

Routes 51, 52 and 53 are the most picturesque in this section.

2.—TOKUSHIMA, NARUTO PASSAGE, MOUNTAINS OF SANUKI, SHRINE OF KOMPIRA. TADOTSU AND MARUGAME.

Itinerary.

TOKUSHIMA to:	Ri.	Chô.	M.
Nakamura.....	1	35	4 $\frac{3}{4}$
Muya	2	15	6
Bandô	2	28	6 $\frac{3}{4}$
Ôdera	1	4	2 $\frac{3}{4}$
Hiketa	3	13	8 $\frac{1}{4}$
Sambon-matsu....	1	34	4 $\frac{3}{4}$
Machida (Nibu) ..		34	2 $\frac{1}{4}$
NAGAO	3	12	8 $\frac{1}{4}$
Hiragi	1	4	2 $\frac{3}{4}$
Motoyama.....	1	24	4
Busshôzan (Momai)		20	1 $\frac{1}{4}$
Jûsan-zuka	2	3	5
Takinomiya	1	24	4
KOMPIRA (Kotohira)	3	2	7 $\frac{1}{2}$
Total	28	—	68 $\frac{1}{4}$

Steamers for Tokushima start daily from Ôsaka, sometimes calling in at Kôbe to pick up passengers. Details to be had at the Kôbe office. The passage is made during the night, and the traveller finds himself at dawn gliding up the

broad Yoshino-gawa. Soon the steamer stops at *Kami-Zuketō* (or *Suketō*), a suburb of *Furukawa*, the port of Tokushima, whence to Tokushima itself is a 25 min. jinrikisha ride through pleasant country and past the thickly wooded site of the old castle of the Hachisuka family, the outer wall and moat of which still remain.

This great family of Daimyōs held sway over the whole province of Awa from early in the 17th century till the revolution of 1868. On the creation of new orders of nobility in 1884, its present head received the title of marquis. He has recently been permitted to buy back the castle grounds, which, during the earlier portion of the present reign, had been used as a site for military barracks.

Tokushima (*Inns*, **Hiragame-rō*, *Shima-gen*; there are two European restaurants), the largest and finest town in the island of Shikoku, and capital of the province of Awa and of the prefecture of Tokushima, is situated near the N.E. corner of that island, not far from the celebrated whirlpool of *Naruto*. It is quiet and cleanly, but its sights need not detain the traveller more than two or three hours. The principal are as follows:—the *Ryōbu Shintō* temple known as *Seimi no Kōpira*, strikingly situated on a rocky hill called *Seimi-yama* at the S. end of

Sei-mi-yama means lit. "force viewing hill." The name is derived from a tradition to the effect that *Yoshitsune* here reviewed his forces before the terrific encounter at *Yashima*.

the town. It is worth climbing some flights of stone steps leading to the *Shintō* temple called *Imbe Jinja*, higher up the same hill, for the sake, not of the temple itself, but of the delightful and peculiar view of the town and neighbouring mountains, the rich alluvial plain intersected by various rivers, and the sea with the large island of *Nushima* to the spectator's left.—*Otaki-zan*, a hill nearer the centre of the town, similarly has temples and a fine view. The *Castle Grounds* contain a beautiful landscape garden and a modest European restaurant.

An enjoyable day's trip by jinrikisha can be made from Tokushima to *Tsunomine* (locally called *Tsunomune-zan*), a hill situated 6 or 7 *ri* to the southward. There are two roads thither—one following the coast, the other, which is less picturesque, lying back a little among the hills. The coast road is rendered striking by its rocky cliffs and long rows of graceful pine-trees. The last $\frac{1}{2}$ *ri* up to a small temple on the summit must be done on foot. The view here spread out before the beholder is deemed the prettiest in the province. Especially delightful is the prospect southwards of the island-strewn gulf which, under the names of *Kotajima-minato* and *Tachibana-ura*, curves inland for 5 or 6 m., while around it rise wooded heights, with rice-land and hamlets in the hollows, and salt-fields below. In the event of a late start from Tokushima rendering a return the same day impossible, the night may be spent at the vill. of *Tomiooka* (*Inn*, *Tosa-ya*), at the base of the hill.

A much shorter excursion—less than half a day—is to the sea-shore of *Komatsu-jima*, famed for its scenery.

On leaving Tokushima, an early start should be made, and two men taken to each jinrikisha; otherwise the first day's journey, which cannot be conveniently brought to a close before *Hiketa*, will be prolonged into the night. The road leads first across the delta of the *Yoshino-gawa*, three of whose arms are passed on very long bridges. In front is a line of pine-clad hills, and all around are fields of rice, sugar-cane, and other produce. The base of the hills is reached at *Horie*, where the road turns sharp to the r. towards *Muya no Hayazaki*, and then comes to *Muya no Okazaki*, a fishing hamlet where boats can be obtained for the trip to the *Naruto*, or whirlpool between the islands of Shikoku and Awaji, described on p. 380. The

trip—a splendid one on a fine day—will occupy from 3 to 4 hrs. Lunch should be taken for consumption either in the boat or on the sea-shore at the other end, where is the justly celebrated view,—a view of pine-clad hills, and picturesque islets, Awaji beyond, with Nushima to its r., and in the middle the tremendous rush of water which no junk can stem except under rare tidal conditions, the whole scene recalling some of those pictures which Chinese and Japanese artists love to paint.

To proceed on one's journey, the 1½ *ri* separating Okazaki from Horie must first be retraced. From Horie the road continues westward, skirting the base of the hills, and passing the tumulus (*misasagi*) of the Emperor Tsuchi-Mikado.

It was the fate of this unfortunate prince to fall upon the stormiest period of the Middle Ages. His father the Emperor Go-Toba, and his brother the Emperor Juntoku, were both exiled,—one to the Oki Islands, the other to Sado, by the upstart "Regents" of the Hōjō line (see p. 51). Himself without any inclination to withstand rebellious oppression, a friend of poetry rather than of arms, he retired voluntarily to what was then considered the remote province of Tosa, and afterwards came north into Awa at the dictation of Hōjō Yoshitoki, who apparently desired to have the abdicated monarch within nearer reach in the event of political complications. He died at the end of A.D. 1231, at the early age of thirty-seven.

The whole drive is a very pretty one, and becomes romantic after passing through the vill. of *Ōdera*, where on a height, glistens a temple dedicated to the Buddhist god Shōden. Here the road suddenly turns sharp to the r. and plunges among the hills, in order to cross over the knob of high land forming the N.E. extremity of Shikoku and gain the shore of the Inland Sea. After a time, it becomes necessary to alight from the jinrikishas, so steep is the *Ōsaka*, as this hill or pass, which forms the boundary between the provinces of Awa and Sanuki, is appropriately termed. About a mile

on either side has thus to be walked. At the top the Inland Sea comes in sight, and the view all the way down is one of continued loveliness, the blue outline of the mainland of Harima appearing on the horizon, and Shōdoshima, the largest island in the Inland Sea, standing well out to the l.

Hiketa (*Inns*, Mio-ya, Ise-ya) is a poor place, but the scenery beyond it is almost constantly delightful the whole way to *Kompira*. Just outside *Hiketa* l., is a hill dotted with Buddhist images representing the deities worshipped at the Eighty-eight Holy Places (see p. 408) of the island of Shikoku. All the hills are covered with pine-trees, and many have *kakemono*-like peaks. Sometimes one passes an artificial lake used for purposes of irrigation, sometimes a *torii* or an avenue leading up to an ancient shrine. The sea, though near at hand to the r., is not visible; but Shōdoshima looms up beyond it for several miles. The cultivation of the rich plain through which the way leads, includes indigo and sugar; and those curious in such matters will find establishments here and there where sugar-refining is carried on with very primitive machinery.

The chief productions of this province of Sanuki are popularly known as "the three white things" (*sam-paku*), viz.: salt, sugar, and cotton. The sugar industry is quite modern, having been introduced from Satsuma not long before the beginning of the present régime.

Several rivers, too, are passed, with broad stony beds and little water. From the vill of *Tazura* onwards, which lies between *Machida* and

Nagao (*Inn*, **Miki-ya*), the landscape becomes more fanciful, almost grotesque, with a sharp serrated ridge to the l., forming the frontier between Sanuki and Awa, and to the r. and ahead a series of isolated hills rising abruptly out of the plain. Some of these are perfect volcanic cones—many of them so steep as to appear inaccessi-

ble,—others are flat table-mountains, others again have various queer shapes, the whole assemblage forming one of the quaintest and most original scenes that even Japan has to offer. Meanwhile the traveller bowls along rapidly over the fertile, mountain-dotted plain by an excellent road.

[At *Hiragi* a branch of the highway diverges *r.*, 3 *ri* 9 *chō*, to **Takamatsu** (*Inns*, Oimatsu-en, Fuji-ya), capital of the province of Sanuki and formerly the seat of a Daimyō called Matsudaira Sanuki-no-Kami. It is a clean and pleasant sea-port town. A favourite excursion thence is to *Yashima-yama*, the most curiously flat of all the mountains mentioned above, and famous in history as the scene of one of Yoshitsune's great battles. The distance is about 2 *ri*]

Between *Busshōzan* and *Jūsanzuka*, the broad bed of the *Kodogawa* is crossed; and a few miles further, after more scenes of the quaint character just described, one enters

Takinomiya (*Inn*, Awa-ya), where, from the grounds of the temple of Gion, there is a pretty view of fantastic rocks in the bed of the *Ayagawa*. Soon after leaving this vill., *Zōzusan*, the mountain on which stands the shrine of *Kompira*, comes in view ahead. It is supposed to resemble an elephant's head in shape, whence the name. To the traveller's *r.* is a cone named *Iinoyama*, and nicknamed the *Fuji* of Sanuki; but several other cones in this district equally deserve that appellation. Crossing the very broad stony bed of the *Harai-gawa*, we enter the suburbs of the town which has grown up at the foot of the ancient shrine of

Kompira or Kotohira.

This shrine, the holiest in all Shikoku, was founded by *Kōbō Daishi* early in the ninth century, and is the original from

which countless others in almost every city of the Empire derive their name. What little is known concerning this name and the deity who bears it, will be found on p. 44. The Shintoists took possession of the place about 1872; and in 1875, the pagoda and most of the temples reared by Buddhist piety were razed to the ground, and replaced by new Shintō structures, while the few Buddhist buildings that remained were despoiled of their altars and gorgeous trappings, and turned over to the use of the rival cult. Though *Kompira* has thus suffered architecturally, the popularity of the shrine has been but little affected by the change; for in Japan religious beliefs sit lightly on the people, who, provided there be an ancient shrine to resort to and purchase charms at, care little what form of religion may be there professed. The great yearly festival, which takes place on the 10th and 11th October, is a notable sight, now as of yore, and the lesser festival held on the 10th of each month is very lively, both at *Kompira* itself and at all the branch shrines in other provinces. The *Momiji no Matsuri*, or Maple Festival, a recent institution, is celebrated on the 10th day of the 10th moon, old calendar, the object being to give worshippers something on the day to which their fathers had for centuries been accustomed. The pilgrims returning from *Kompira* may be known by the long boards which they carry wrapped up in oil-paper inscribed with a large 金, the first of the Chinese characters with which the name of *Kompira* is written.

Of the numerous excellent *Inns* at *Kompira*, the best are the **Tora-ya*, *Bizen-ya*, and *Kojima-ya*. The town lives completely by and for the pilgrims; and as we wend up the street of stairs leading to the temple, we see nothing on either hand but shops for the sale of gaudy boxes in which to enclose paper charms (*fuda-bako*), money-changing stalls where the smallest denominations of coppers may be obtained for offering at the various shrines or giving to beggars, ribbons for taking away as presents, and so on. The great two-storied gate (*sammon*), which marks the entrance to the holy precincts, is a survival from Buddhist days. From here to the top, there are 572 stone steps to be mounted. The way is lined with granite lanterns and a granite palisade, inscribed with the names of those persons who contributed funds towards

the erection of the new temples. Further on are wooden tablets and what look like mile-stones, similarly inscribed. At the top of these first two sections of the way stands the former *Kondō*, or Gold Temple, of Buddhist times, now renamed *Asahi no Yashiro*, that is, the Shrine of the Rising Sun. There are some beautiful carvings over the entrance. We then pass through a handsome bronze *torii*, through a gate called the *Sakaki Mon*, and by more granite palisading under the shadow of fine trees, before mounting other flights of steps.

To the *Sakaki Mon* a somewhat curious legend attaches. Chōsokabe, lord of Shikoku, so it is said, when engaged in bringing the island under his sway during the Middle Ages, met with determined resistance from many of the great monasteries, which at that period by no means confined themselves to spiritual weapons. When the rest had with difficulty been brought into subjection, he sallied forth against Kōmpira, the most powerful monastery of all. But the deities of the place assuming the form of a swarm of wasps, his army fled panic-stricken. In token of submission to the divine will, Chōsokabe then vowed to raise in this place a gate made of *sakaki*, the sacred clevera tree; but pretending that he could find none large enough, he contented himself with building one out of the trunks of common trees stuck in upside down (*sakaki*). That the Buddhist clergy were a thorn in the side of civil government at that unsettled period, is historically certain. That they were the sole chroniclers of the time, is shown by the ascription of impiety to all who opposed them.

Observe 1., at one of the landings, a curious little stone monument,—a tortoise supporting a square upright stone with longitudinal apertures and wires. On these are strung wooden tickets which serve as counters for the pilgrims who perform the penance called *hyaku-dō*, that is, running up and down the final flight of steps a hundred times. At the very top is the *Honsha*, or new Main Temple, commanding a delightful view of the plain towards Marugame, dotted with hills. Beyond is that part of the Inland Sea called Mishima Nada, and beyond it again what looks like the

mainland, but is in reality a cluster of islands. To this Main Temple are attached all the usual Shintō buildings. It has retained the *Ema-dō* of earlier days, specially remarkable for the numerous pictures of junks and even steamers offered by seamen whom Kōmpira's protecting power has saved from shipwreck. There is also a fine bronze horse. Those travellers who take a special interest in Japanese art may terminate their exploration of Kōmpira by visiting the *Shamusho*, or Temple Office, on the way down to the village. This formerly constituted the residence of the Buddhist high-priests, and has one suite of apartments decorated by the great painter Ōkyo with storks, tigers, and Chinese sages, and another decorated by Kishi Gantai in a very bold style, having an innermost room adorned with bunches of flowers by Jakuchū. This innermost room was reserved for the Mikado's envoy, the inner room of the first suite being similarly reserved for the Daimyō of the province. The place possesses many other art treasures in the shape of gold lacquer boxes, incense-sniffing utensils (see article on "Incense Parties" in *Things Japanese*), ancient bells and *tokko*, and above all, *kakemonos* by Kōse-no-Kanaoka, Kōbō Daishi, Chō Densu, Sesshū, and other highly venerated old masters.

A short line of railway, of which the following is the schedule, connects Kōmpira with the coast:—

Distance from Kotohira.	Names of Stations.
—	KOTOHIRA (Kōmpira).
3½ m.	Zentsūji.
7½	TADOTSU.
10	MARUGAME.

From the carriage windows one sees 1. the pagoda of *Zentsūji*, a temple now much decayed, but notable as standing on the site where Kōbō Daishi was born.

The tradition is somewhat confused and self-contradictory; for it is also asserted and generally believed that the saint was born on that part of the sea-shore known as *Byōbu-ga-ura*, a few miles further on. An attempt at conciliation is made by supposing that the sea, 1,100 years ago, came up as far as Zentsūji, which would thus really have been on the strand.

Tadotsu (*Inns*, *Hanabishi, semi-foreign, Yoshida-gumi) is a bustling sea-port, where numbers of steamers call from different parts of the Inland Sea. A spare couple of hours may be devoted to going out by jinrikisha to *Byōbu-ga-ura*, whence there is a lovely view. Another excursion is to *Iyadani*, a glen where, according to tradition, Kōbō Daishi devoted himself to prayer and meditation. The harbour of Tadotsu is much better than that of

Marugame (*Inn*, Nakamura-rō). Consequently fewer steamers call here, and the traveller desirous of proceeding by sea is advised rather to put up at the former town, where he will find boats starting daily both eastwards to Kōbe or Ōsaka, and westwards to Imabari, Mitsu-ga-hama, and ports in the island of Kyūshū. Should he go to Marugame, he will there see the ruins of the former Daimyō's castle.

The itinerary westwards along the coast is as follows:—

TADOTSU to:—	Ri.	Chō.	M.
Kami Takase	3	3	7 $\frac{1}{2}$
Jike.....	1	25	4 $\frac{1}{4}$
Kwannonji	1	10	3
Wadahama	1	28	4 $\frac{1}{4}$
KAWANOE	2	28	6 $\frac{3}{4}$
Mishima	1	13	3 $\frac{1}{4}$
Idake	3	6	7 $\frac{3}{4}$
Izumikawa	3	11	8
SAIJŌ	3	5	7 $\frac{3}{4}$
Nibukawa	3	8	7 $\frac{3}{4}$
Sakurai	3	3	7 $\frac{3}{4}$
IMABARI.....	1	34	4 $\frac{1}{4}$
Hashihama	1	24	4 $\frac{1}{4}$
Kikuma	4	11	10 $\frac{1}{2}$
Hōjō	2	30	6 $\frac{3}{4}$
MATSUYAMA....	4	4	10
Total	42	29	104 $\frac{1}{2}$

The best inns on this route are:—

at Kawanoe,	Kawaji
„ Saijō,	O Sakana-ya
„ Imabari,	Yoshi-chū
„ Matsuyama,	Kido-ya.

For details of the chief towns on the above itinerary, see next Route.

ROUTE 52.

NORTH-WESTERN SHIKOKU.

MITSU-GA-HAMA, MATSUYAMA AND BATHS OF DŌGO. SAIJŌ. ISHI-ZUCHI-YAMA. ANTIMONY MINE OF ICHINOKAWA. COPPER MINE OF BESSHI. KAWANOE.

Itinerary.

(Rail from Mitsu-ga-hama to Matsuyama in hr.)

MATSUYAMA to:	Ri.	Chō.	M.
Kume.....	1	29	4 $\frac{1}{2}$
Kawakami	2	25	6 $\frac{1}{2}$
Kurumi	4	14	11 $\frac{1}{4}$
Komatsu	2	23	6 $\frac{1}{2}$
SAIJŌ	2	—	5
Niihama†	3	18	8 $\frac{1}{2}$
Izumikawa	1	—	2 $\frac{1}{2}$
Tatsukawa	1	—	2 $\frac{1}{2}$
BESSHI	3	—	7 $\frac{1}{4}$
Total	22	1	53 $\frac{3}{4}$

Mitsu-ga-hama, popularly called *Mitsu* (*Inns*, *Aratama, *Ishizaki), may be reached by steamer either from Ōsaka and eastern Inland Sea ports viâ Hiroshima in the province of Aki, or from the ports of Beppu and Ōita in the island of Kyūshū, there being constant communication in every direction. It is the most convenient starting-

† This and the next three distances are those commonly accepted, but are probably not quite accurate. From Izumikawa to Tatsukawa can be scarcely so much as 1 *ri*. On the other hand, the 3 *ri* thence to Besshi seem very long.

point for the exploration of North-Western Shikoku. A miniature railway—the train running every hour—connects it with Matsuyama.

The schedule is as follows:—

Distance from Mitsu-ga-hama.	Names of Stations.
—	Mitsu-ga-hama.
2 $\frac{3}{4}$ m.	Komachi.
4 $\frac{1}{4}$ m.	Togawa (Matsuyama).

This is a pretty little journey across the mountain-girt plain, in whose centre rises the wooded hill crowned by Matsuyama castle, which comes in view before reaching the intermediate station of *Komachi*. As Matsuyama is a quiet place, and the hot springs of Dōgo, 21 *chō* distant from it at the foot of the hills, offer superior attractions, many Japanese prefer to alight at Komachi, which is nearer to Dōgo by a few *chō*. European travellers might find it a good plan to let their guide alight at Komachi in order to secure quarters for them at Dōgo and get food ready, while they themselves proceed to Matsuyama to visit the Castle, and then go round to Dōgo by jinrikisha or on foot. The whole thing lies, so to say, in a nutshell.

Matsuyama (*Inn*, Kido-ya; European restt., Wayō-tei), capital of the province of Iyo, is a clean, neat town remarkable for its *Castle*, formerly the seat of a Daimyō named Hisamatsu, whose fief was assessed at 150,000 *koku*. Permission to visit it can be obtained by applying at the Prefecture (*Kenchō*), between the hours of 9 and 4.

Originally founded by Katō Samanosuke Yoshiakira in the year 1603, it passed in 1635 into the hands of the Hisamatsu family, who were kinsmen of the Tokugawa Shōguns, and the official designation of whose head was Matsudaira Oki-no-Kami. The structure in its present shape is much more modern, the 17th century building having been accidentally destroyed by fire; but the style of architecture faithfully preserves the ancient type of the Japanese "keep" (*tenshu*) and outer bastions. During the peaceful days of the Tokugawa régime the

Daimyō, finding residence in the castle inconvenient, usually lived in a mansion in the town, where also his *samurai*, or retainers occupied a special quarter,—not in barracks (*naga-ya*), as in Yedo and elsewhere, but in separate dwelling-houses. When all the feudal castles were taken over by the Imperial Military Department in the early days of the present reign, this one had the luck to be selected, together with a very few others, as a specimen for preservation. The building is not now devoted to any practical use, the military detachment quartered at Matsuyama being lodged in barracks in the town.

The castle occupies an almost impregnable position, commanding the whole surrounding country. The walls are all of granite, which make the superstructure of wood and plaster look somewhat flimsy and theatrical. Three gates admit the visitor into the inner precincts, and the building itself has three storeys. The top offers a magnificent panorama. From the north window we perceive the sea, with the mainland of Japan in the dim distance, and turning eastwards Takanawa-yama rising above lesser pine-clad hills. From the east window we look at the vill. of Dōgo and lofty Yunoyama, still loftier Ishizuchi-yama rising to its r., and continuing on into a long range of which the portion to the extreme r. is Kumayama, while immediately in front of us lie a part of the town of Matsuyama and the long avenue lining the course of the Ishite-gawa. On the south side are the town and the straight new road that leads over Kumayama to Kōchi, capital of the province of Tosa, besides many mountains of which the highest is Kannan-zan near the town of Ōzu, and the long thin promontory that has to be doubled by ships bound for Nagahama and Uwajima. The most beautiful prospect of all is on the west, where we have the islet-studded sea, and on the horizon the large island of Ōshima off the coast of Suwō. The long straight road on this side is that leading to the port of Mitsu-ga-hama, which place is itself seen, with the island

of Gogoshima behind it, known also as "the little Fuji" on account of its shape. Part of the town, too, is close at hand, well exemplifying the Japanese word for "town," *jōka*, whose literal signification is "beneath the castle"; and on each of the four sides we have the richly cultivated plain laid out in rice-fields and other fields, and, quite close at hand, the tiled roofs of the lower portion of the castle itself, rising from among aged pine-trees.

Dōgo (*Inns*, *Funa-ya, Chakin), as already indicated, is almost invariably preferred to Matsuyama by Japanese travellers visiting these parts. Indeed it is, next to Kompira, the favourite place in Shikoku. Whether foreigners will be equally fascinated by it, must depend on how "Japanesey" they have become. Carpers will probably say that though the inns are first-rate, they lie in a hole and lack air and sunlight, that the fine baths are spoilt by their publicity and by the necessity of going out of the house to take them, that the little kiosks overlooking the little stream are rude and damp, and that there is a *demi-monde* atmosphere about the whole place, especially of an evening. Japanese visitors do not object to any of these things. A high position and a distant view are not desiderata in their eyes. In any case, Dōgo certainly deserves a visit, as the best remaining example of a fashionable Japanese bathing resort altogether untouched by European influence. At Dōgo one may purchase specimens of the pretty white faience (*Tobe-yaki*) manufactured at Tobe, a vill. 4 *ri* off, on the other side of the Matsuyama plain, on the new road leading over into the province of Tosa.

Dōgo is probably the most ancient spa in the Empire. According to the Japanese mythology, two gods—Onamuji and Sukuna-bikona—bathed here, and their example was followed by five Mikados from the legendary period downwards. Earthquakes have interrupted, but never entirely stopped, the flow of sulphur water,

which, however, is not forthcoming in sufficient quantities to allow of its being led into the various inns and private houses. For this reason there are public baths only, tickets for which are supplied at the bath-office. The baths are of three different degrees of strength, the two stronger being resorted to by patients suffering from cutaneous diseases, while the weakest (*Ichino-yu*) is patronised by pleasure-seekers in good health, so that no unpleasantness need be feared from bathing in it.

From Matsuyama or Dōgo to Saijō there is a choice of routes. One may either go by sea to the neighbouring port of

Imabari (*Inn*, Yoshi-chū), an old castle-town picturesquely situated at the entrance to the narrowest channel of the Inland Sea, and thence by jinrikisha for the rest of the way, 8 *ri* 8 *chō*, with only one hill at which it is necessary to get out and walk; or else one may go the whole way by land, following the itinerary given on p. 400, 13 *ri* 19 *chō*. This distance can be accomplished in one day by taking a jinrikisha with two coolies; and it is inexpedient to break the journey, as the country inns on the way are bad. The day's journey falls naturally into three divisions of about 4½ *ri* each. The first section reaching as far as Kawakami is flat, and affords pretty views of high mountains to the r. and lower hills to the l. A feature of this part of the road is the immense dry river-bed called Yoko-gawara. In the second section one plunges among the hills, and must constantly dismount and walk. There is little distant view; but at one point—the highest of all and just half way—there is a picturesque gorge with crenellated cliffs, where a small copper mine called *Chiwara* is passed. The third section of the road, from Kurumi to Saijō, lies over a plain bordering the Inland Sea. The broad and generally dry bed of the Kamogawa is crossed before entering.

Saijō (*Inn*, O Sakana-ya). This quiet town stands a little way in-

land, many acres of ground having been reclaimed from the sea within recent times and turned into rice-fields. The long sea-wall which has been built to protect these fields commands a pretty view. Saijō is the best starting-point for the ascent of Ishizuchi-yama.

[The expedition to **Ishizuchi-yama**, the highest mountain in Shikoku, 6,480 ft., takes three days and two nights, these latter being spent at the hamlet of *Kurokawa*, 7 *ri* from the summit, that is, one night before making the ascent and the other on returning downwards. There is no hut higher up to stay at. Parts of the climb are very arduous, so that in three places chains are hung to help pilgrims up. The summit is a flat rock on which a miniature shrine has been raised, formerly Buddhist but now Shintō. The view is magnificent, including almost all Shikoku except on the Tosa side, the Inland Sea with its islands, and the province of Bizen on the mainland beyond.—**Kame-ga-mori** is another high mountain to be ascended from Saijō, the first part of the way being the same as that up Ishizuchi. Near the summit is a small copper mine, where one may make shift to spend the night.]

The neighbourhood of Saijō possesses some noted mines. The *Antimony Mine of Ichinokawa* is only 1 *ri* 26 *chō* distant, about half of which can be done in jinrikisha. Visitors are politely received, and may occupy half a day over the expedition. The crystals of antimony here produced are among the most beautiful in the world. The Metallurgical Works (*Seirenjō*) are in the town.

Until the recent Europeanisation of their country, the Japanese remained comparatively ignorant of the value of antimony, and used it only in minute quantities for marking off the weights

(*me*) on scales, whence its old native name of *shiro-me*. It is now called *anchimonii*, a corruption of the English word, and the metal is largely exported.

More ancient and more important is the **Copper Mine of Besshi**. Jinrikishas go as far as *Tatsukawa* (*Inn*, Kumegawa); after that, one must either walk or be carried in a *kago* up the steep hillside. The inspection of this important establishment is strongly recommended to such as take an interest in the industrial development of Japan; and even those whose sole object in travelling is the enjoyment of the picturesque, will find ample reward for their climb in the contrast to the smiling scenery of the shores of the Inland Sea which is afforded by the grim, desolate rocks of the metalliferous mountain. At the same time, there are lovely views on the way up and down.

The plan for any one starting, say, from Saijō is to visit the *Niihama* Smelting and Refining Works in the forenoon—(they are situated on the coast opposite the small island of Miyoshima)—climb up to Besshi in the afternoon, and sleep at the *Ishin-rō* restaurant in the mining village; then, on the second day, go through the mine in the morning, and descend to Tatsukawa after luncheon, sleeping there or going further on, either west to Saijō, or east towards the Yoshino-gawa valley (see next Route). A third plan—perhaps the best of all—is to avail of the little steamer which the proprietor of the mine sends daily across to Onomichi, a port on the north shore of the Inland Sea (see p. 387), which is also a station on the Sanyō Railway, affording the easiest means of getting back to Kōbe. An introduction to the Sumitomo family should be obtained, if possible; but even without one, the head manager, who resides at Besshi, will show travellers every civility. In any case warm clothing should not be forgotten; for Besshi

lies near the summit of a steep gorge at an altitude of from 4,000 to 4,400 ft., and the excessive radiation due to the absence of all vegetation helps to make the nights, and even at certain seasons the days, bitterly cold.

The Besshi Copper Mine, which had been worked in a small way for over a century before, came in the year 1691 into the hands of its present owners, the Sumitomo family, who rank among Japan's few millionaires. The mine itself is the second largest copper mine in the country, the largest being that at Ashio, described on p. 178. The place is entirely under Japanese management, though this statement should be qualified by the remark that one of the managers was educated in Germany, and that since about 1882 German machinery and German methods generally have been introduced to a considerable extent. The miners number some 3,000 men, women, and children, of whom 80 per cent. have been born, as were their fathers and grandfathers before them, on the spot, so that the mine is, in every sense, a family concern. They are well-cared for by the proprietor, fed, sent to school till the age of twelve, and tended in a hospital when sick. There is also at Besshi a technical school for the instruction of officials and overseers. Only men are employed to dig out the ore. These work in three shifts of 8 hours each, while others, whose labour is of a lighter description, work in two shifts of 12 hours each. The women are employed only for light tasks above ground. Most of them are the wives of miners, each member of a family thus gaining his or her own livelihood independently. Work is carried on constantly, day and night, the sole holiday being on the 1st of each month. Before the opening of Japan, such portion of the copper as was not needed for home consumption is said to have been sold to the Dutch at Nagasaki, and by them exported to the Indies (Java?), where the natives employed it to manufacture cooking utensils. At the present day most of the output finds its way to London.

The total produce of the mine in 1893 is stated at 4,200,000 catties, showing an increase of 200,000 catties over the previous year. (The "catty," Jap. *kin*, is nearly equivalent to $1\frac{1}{2}$ lb. avoirdupois.)

ROUTE 53.

THE VALLEY OF THE YOSHINO-GAWA.

1. FROM IZUMI-KAWA TO HAKUCHI AND TOKUSHIMA. 2. FROM BESSHI TO HAKUCHI. 3. FROM KŌCHI TO HAKUCHI.

The Yoshino-gawa—the largest river in Shikoku—is formed by the junction of two main branches,—a northern one rising near the copper mines of Besshi in the province of Iyo, and a southern flowing down from the eastern flank of Ishizuchi-yama in Tosa. The rapids of the main river, after the union of the two streams, form the principal attraction of this route. Section 1 is the easiest of the three, though even there the traveller must be prepared to dispense for a time with good roads and luxurious tea-houses. Section 2 is very rough indeed, Section 3 scarcely less so, but it is the most beautiful of all, and may be recommended to the sturdy pedestrian accustomed to roughing it in the Japanese wilds.

- 1.—FROM IZUMI-KAWA TO HAKUCHI AND TOKUSHIMA.

Itinerary.

IZUMI-KAWA:—		<i>Ri. Chō. M.</i>		
Distances approximate.	Doi (Idake)	3	11	8
	Mishima	3	6	$7\frac{3}{4}$
	Kamibu	1	—	$2\frac{1}{2}$
	Negio	2	18	6
	Sano	1	18	$3\frac{3}{4}$
	Hakuchi	2	15	6
	Ikeda (by boat)	1	—	$2\frac{1}{2}$
	Shūzu " "		22	$1\frac{1}{2}$
	Hashikura-ji ..		18	$1\frac{1}{4}$
	Hiruma		24	$1\frac{1}{4}$
	WAKIMACHI			
	(by boat)	7	28	19
	Iwazu	1	1	$2\frac{1}{2}$
KAWASHIMA..		4	6	$10\frac{1}{4}$
Ishii		3	6	$7\frac{3}{4}$
Fuchū			35	$2\frac{1}{4}$
TOKUSHIMA...		1	31	$4\frac{1}{2}$
Total		35	23	$87\frac{1}{2}$

[The distances by road (along the r. bank of the Yoshino-gawa, as soon as that river is reached) from Kawanoe on the Inland Sea to Wakimachi are officially stated as follows :

KAWANOE to:— <i>Ri. Chō. M.</i>			
Negio	2	28	6 $\frac{3}{4}$
Ikeda	5	15	13 $\frac{1}{4}$
Higashi Igawa	1	26	4 $\frac{1}{4}$
Eguchi	2	9	5 $\frac{1}{2}$
Sadamitsu ..	2	21	6 $\frac{1}{4}$
WAKIMACHI	3	—	7 $\frac{1}{4}$
Total	17	27	43 $\frac{1}{4}$

The vill. of Izumi-kawa, distant between 4 and 5 *ri* from the town of *Saijō*, 1 $\frac{1}{2}$ *ri* from Niihama, and about 1 *ri* from Tatsukawa at the entrance to the gorge leading up to the Besshi copper mine (see p. 403), has been chosen as the starting-point of this Route, because it is thought that those travelling by it will probably combine it with a visit to the mine. Jinrikishas are available as far as Kamibu, and again, at the end of the journey, from Wakimachi to Tokushima. The rest must be done on foot, excepting those portions marked "by boat" in the Itinerary.

On leaving *Izumi-kawa*, the road leads among the wooded hillocks that here rise between what may be termed the Besshi range of mountains and the sea. At the hamlet of *Sekinotō*, the top of a hill, which it is necessary to walk, offers a charming glimpse of the Inland Sea, and beyond it to the l. the long back of *Zōzu-san* on which stands the great shrine of *Kompira* (see p. 398), to its r. the two peaks of *Hō* near *Takamatsu*, and straight ahead *Hirayama*, the pass which the traveller is about to cross in order to get over into the *Yoshino-gawa* valley. From

Doi (*Inn*, *Nabae*) onwards, the beautiful Inland Sea is constantly visible,—blue, island-studded, and fringed by a narrow plain devoted

to the cultivation of rice and sugar, while on the r. the mountain spurs descend like the numberless legs of a centipede. A short cut for pedestrians to *Hashikura-ji* viâ the temple of *Sankakuji* is passed r. just before entering the dull town of

Mishima (*Inn*, *Nagao-ya*). Much paper is produced in this neighbourhood and further along this route from the bark of the *kaji* tree (*Broussonetia papyrifera*).

[From *Mishima* the highway leads on for 1 *ri* 13 *chō* to **Kawanoe** (*Inn*, *Kawaji*), a town situated on the shore of the Inland Sea, beyond some sandy hills. No steamers call there, and the place offers nothing of special interest.]

Our road diverges from the *Kawanoe* highway at the hamlet of *Hiragi*, and turns sharp inland towards the green mountains. At **Kamibu** (*Inn*, *Daiku-ya*), the pedestrian portion of the journey is entered on, and one crosses the *Sakaime-tōge*, or "Frontier Pass," dividing the province of *Iyo* from that of *Awa*. The acclivity, except just at the end, is gentle on the *Iyo* side and the scenery rather tame. The prospect improves on the *Awa* side, where the vill. of

Sano is reached, and the path follows the course of a small affluent of the *Yoshino-gawa*, perpetually crossing and re-crossing it on stepping-stones and crazy planks, till one arrives at

Hakuchi (*Inn*, *Kiku-ya*). This vill., prettily situated just above the confluence of the two streams, forms the starting-point for the boat journey down the *Rapids of the Yoshino-gawa*. In summer flood-time, when the waters rise and rage, one might spin down to *Tokushima* at the river's mouth in a single day. At ordinary times it will take as long to get to *Wakimachi*, scarcely more than half that distance. Moreover there is the temple of *Hashikura-ji* to be visited,

which détour will occupy some little time. A plan recommended by the inhabitants in late autumn with a low river, and followed by the compilers, was to make a short first day by boating from Hakuchi to Shūzu (1 hr. 20 min.), there alighting to visit Hashikura-ji, and walking down thence to Hiruma, where a halt for the night was made, the luggage and servant having been sent on there in the boat. Next day, 5½ hrs. boat down from Hiruma to Wakimachi, thence jinrikisha to Kawashima where spent the night, and in to Tokushima early on the morning of the third day. This plan allows a few hours for seeing Tokushima, as the steamers thence to Kōbe and Ōsaka always leave late at night. As a rule, the rapids of the Yoshino-gawa are less exciting than those near Kyōto or on the Fujikawa, let alone the Tenryū-gawa. Still they form an agreeable change in the routine of travel; and the scenery, with high hills on either hand and the water crystal-clear, is soothing and delightful.

Ikeda (Inn, Matsumata) lies on the r. bank of the river, between the two best rapids, called respectively *Ikeda-se* and *Suwō*. The latter word, which signifies "carmine," is said to preserve the memory of a battle fought here, when the river ran stained with blood. Just after shooting No. 4, one comes in view of what looks more like a castle than a temple, high up on the hill to the l.; then comes rapid No. 5, and one lands at *Shūzu* for the 18 *chō* ascent to this landmark, which is the celebrated shrine of

Hashikura-ji, dedicated to the Gongen of Kompira. There is an *inn* here, called *Maru-ura*.

The curious name *Hashi-kura-ji*, which means literally "chopstick store-house temple," is accounted for by a legend to the effect that Kōbō Daishi, when he came to open up this district and bring it into subjection to Buddha, first exorcised a troupe of demons, and was then met by the god Kompira,

who pointed out to him a cave in the mountain side, which was set apart as a godown or store-house for the reception of the innumerable chopsticks used in the presentation of food offerings by the faithful at the neighbouring shrine on Zōzu-san (commonly called Kompira or Kotohira, after the god's own name). Kōbō Daishi forthwith erected a sumptuous temple on the spot, as an *Oku-no-in*, or holy of holies, connected with the shrine of Kompira. This was in A.D. 828. A great fire destroyed most of Hashikura's grandeur about 1825. Little seems to have been then done in the way of repair; and under the straitened circumstances of Buddhism in the Japan of to-day, reconstruction can only be proceeded with at a very slow rate. The temple has, however, been fortunate in escaping the fate of most of those dedicated to Gongsens: it has not been handed over to Shintō "purifiers," and it is said to have profited of late years at the expense of Kompira, the people preferring Buddhist to Shintō worship. The great annual festival is celebrated on the 12th November. There is a lesser one on the 12th March.

The steep way up to the priests' residence is first along an avenue of cherry-trees, and then through a wood. The view from the top is extensive. The principal temple stands still higher up and is called *Chinju no Dō*, because dedicated to the tutelary (*chinju*) deity, Kompira Dai Gongen.

Descending from the temple, we reach the vill. of

Hiruma (Inn, Shikiji-ya), where boat is again taken for a delightful half-day down the river. The best rapid, called *Kama-ze*, or "the Cauldron," is soon reached, after which *Tsuji*, a good-sized vill., is seen on the r. bank. From here on for some 10 *chō*, the bank is lined by boulders of a greenish grey schist and by cherry-trees and azalea bushes, which, with the high hills on either side and the swift, limpid stream, make the scene resemble a Japanese landscape garden, especially in April when the blossoms are out. There is a road on either bank. The valley opens out very gradually, and there come broad white stony beaches, two of which large flocks of crows

have from time immemorial appropriated as bathing places,—a curious spectacle. At the vill. of *Sadamitsu*, just before shooting one of the rapids, there is a welcome break in the hills r., admitting a glimpse of higher mountains further south in the direction of lofty *Tsurugi-san*. Those with plenty of time to spare might alight here to visit the waterfall of *Dogama Naru Taki*, about 1 *ri* distant, which is believed by the simple country folk to have an “owner” (*nushi*), that is a resident deity, who assumes the form of a serpent. In this part of the river small trout (*ayu*) may often be seen in great numbers. The mountainous district to the r. during the greater part of this day’s voyage is called *Iya* (whence the name of the river *Iyagawa*). This district is noted for two things,—tobacco and (so at least say their kind neighbours) the boorish stupidity of its inhabitants.

Wakimachi (*Inn*, *Yanagi-ya*) is a town of respectable size, and the jinrikisha road hence to the coast excellent. Circumstances will decide whether it be best to leave the boat here, or 1 *ri* further on at

Iwazu (*Inn*, *Tetsu-ya*). One of the two it must be, as, except when the floods are out, the river begins to be sluggish at this point. Both towns are on the l. bank; but on quitting *Iwazu*, one crosses over to the r. by a long bridge of boats having an aperture to let other boats pass through. The traveller now feels that he is approaching civilisation and comfort. From

Kawashima (*Inn*, *Shimate*), a very prettily situated town, the hills retire on either side, the river and the plain both widen, and one passes through a long succession of villages to

Tokushima (see p. 396). It seems an interminable way from the entrance of the town on this side to the quarter where the best inns are situated.

2.—FROM BESSHI TO HAKUCHI.

Approximate Itinerary.

BESSHI to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Tomizato	6	18	15 $\frac{3}{4}$
Oku-no-in	4	18	11
Shinritsu	1	—	2 $\frac{1}{2}$
Yamashiro-dani ..	3	—	7 $\frac{1}{4}$
HAKUCHI	3	—	7 $\frac{1}{4}$
Total	18	—	44

Tomizato and Shinritsu have poor inns, and Oku-no-in has such accommodation as a country temple can afford. The path is very rough, but the mountainous region traversed is picturesque. The trip may be accomplished in two days by making an early start. From Hakuchi onwards, one follows the itinerary of Section 1 of this route through a smoother country down to Tokushima.

3.—FROM KŌCHI TO HAKUCHI.

KŌCHI to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Ryōseki	3	28	9 $\frac{1}{4}$
Todeno	3	29	8 $\frac{3}{4}$
Yunotani	2	34	7 $\frac{1}{4}$
Ōkubo	2	18	6
Kawaguchi	5	18	13 $\frac{1}{2}$
HAKUCHI	2	18	6

Total	20	28	50 $\frac{3}{4}$
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Though some of these distances are approximate only, two days will suffice, in ordinary weather, to traverse this wild but very picturesque route, the first night being spent at *Yunotani* (*Inn*, *Kome-ya*). Horses may be taken as far as *Todeno*, a hamlet lying on the north side of the lesser Tosa hills, after the Pacific Coast has been left behind and the valley of the *Yoshino-gawa* entered. From there onward most of the way must be done on foot, the possibility of boating down the rapids of that portion of the river which lies beyond *Yunotani* being determined by the variable height of the water at different seasons. One may sometimes boat a little,

and then have to get out and walk, and then be able to boat again. A fine new road, now in process of construction, will greatly diminish the number of the ascents and descents that have to be encountered; but in these rugged mountainous districts, the chances of such a road long remaining in good repair are extremely doubtful.

ROUTE 54.

WESTERN SHIKOKU FROM MATSUYAMA TO UWAJIMA.

Itinerary.

MATSUYAMA to:—	Ri.	Chō.	M.
Gunchū	3	11	8
Nakayama	4	2	10
Uchinoko	3	34	9½
Niiya	1	22	4
ŌZU	1	29	4½
Unomachi	5	9	12¾
Yoshida	3	4	7½
UWAJIMA	2	8	5½
Total	25	11	61¾

The way is rough and hilly. Jinrikishas are available between Matsuyama and Gunchū, between Uchinoko and Ōzu, and for the latter part of the way to Unomachi from a hamlet called Higashi Tada; but the rest must be done on foot, the whole journey requiring 2 days. Another plan is to take steamer from Mitsugahama, the port of Matsuyama (see p. 401), either the whole way to Uwajima, which will occupy about 24 hrs., various small ports being touched at *en route*, or else only as far as the port of Nagahama, whence by road up the valley of the Hijikawa to Ōzu, and on by the itinerary given above.

Ōzu (*Inns*, Nagato-ya, Abura-ya) is a neat town situated in a plain

surrounded by high hills, and owning an ancient castle.

Yoshida (*Inn*, Imabari-ya), too, was once the seat of a small Daimyo.

Uwajima (*Inns*, Imura, Musashi-ya)

This quiet, old-fashioned place was the seat of a branch of the Date family remarkable alike for its talents and its longevity. —An ancient custom forbids the catching of whales on this part of the coast, because they are supposed to perform the useful service of driving the sardines towards the land. So high is the esteem in which the sardines of Uwajima are held, that in feudal days a special boat laden with them was sent yearly as an offering to the Shōgun at Yedo.

retains the ruins of a small castle called *Tsurushima Jō*, standing on a low densely wooded hill, the summit of which occupies an area of some 10 *chō* square. Visitors are admitted to it only on Sundays. The view from the hill embraces S.E., Ōni-ga-jō, a mountain about 4,000 ft. high; N.W., Kushimayama; N.E., Izumi-ga-mori; N., Jishikoku-yama. On this latter mountain stand eighty-eight images of Kōbō Daishi, representing the *Eighty-eight Holy Places* founded by him in Shikoku. A visit to them is considered equivalent to making the entire lengthy pilgrimage.

These Eighty-eight Holy Places (*Shikoku Hachi-jū Hak-ka-sho*) play a prominent part in the religious life of the island of Shikoku, over every district of which they are scattered, bands of pilgrims being constantly on the move from one to the other. The temples are dedicated to various Buddhist deities. The pilgrims carry a little cloth to sit on (*shiri-tsube*), which anciently formed part of the simple luggage of all wayfarers, a double thin wooden board (*fuda-basami*) serving to hold the visiting cards which they paste to the doors or pillars of each shrine, and a small straw sandal worn—of all extraordinary places—at the back of the neck, and intended to symbolise that great saint and traveller, Kōbō Daishi, in whose footsteps they follow.

Some little distance from the castle, stands a villa belonging to the Date family and containing a small but beautiful Japanese landscape garden. The public are permitted to view it in spring, when the white and purple wistarias are in bloom.

The favourite excursion from Uwajima is to the waterfalls of *Nametoko*, about 2 *ri* distant by a very steep path. There are three principal falls and numerous smaller ones.

ROUTE 55.

KŌCHI AND WAYS THITHER.

1. THE CITY AND ENVIRONS. 2. THE COAST ROAD FROM TOKUSHIMA TO KŌCHI. 3. FROM KAWANOE OR KOMPIRA TO KŌCHI. 4. ACROSS THE MOUNTAINS FROM MATSUYAMA (DŌGO) TO KŌCHI. 5. FROM UWAJIMA TO KŌCHI.

1.—THE CITY AND ENVIRONS.

Kōchi (*Inns*, Emmei-ken with European *restt.*; *Kiya*), capital of the prefecture of the same name and of the province of Tosa, is a go-ahead place having many public buildings in foreign style. Its most striking feature, the *Castle*, dating from the 16th century and the abode of the lords of Tosa until the revolution of 1868, was converted some years ago into a public library, and the grounds into a park. Most of the government buildings stand at the foot of the castle-hill, as does also a large square-built church erected by the native Christians. Kōchi is noted for its coral, and for the long-tailed fowls bred in the neighbourhood, the tail feathers of some of which attain to the extraordinary length of 12 ft. The bay of Kōchi is a double one; the intention is to deepen the outer part so as to admit large steamers. At present one has quite a long journey from the steamers to the landing place. The Buddhist temple of *Chikurinji*, one of the Eighty-eight Holy Places of Shikoku, a little over 1 mile from the city by jinrikisha, merits a visit. It stands near the

summit of a hill called *Godai-san*, several hundred steps leading up to the temple gate. At the foot of the same hill may be seen a Shintō shrine and monument erected to the memory of the Tosa men who fell on the loyal side in the Satsuma rebellion.

The best walk (2 hrs.) from Kōchi is to the top of *Washio-yama*, a hill 1,500 ft. high affording a beautiful view. On the other side of the *Kagami-gawa*, lies the burial place of the Princes of Tosa. Three miles to the N.E. of Kōchi is the waterfall of *Takimoto*, accessible by jinrikisha.

Kōchi is usually approached by steamer from Ōsaka touching at Kōbe. The steamers are fairly good, and the passage takes 16 hrs., but south-easterly winds not infrequently cause detention.

2.—COAST ROAD FROM TOKUSHIMA TO KŌCHI.

Itinerary.

TOKUSHIMA to:— *Ri. Chō. M.*

Komatsu-jima ..	2	19	61 $\frac{1}{4}$
Ha-no-ura.	2	13	5 $\frac{3}{4}$
TOMIOKA	1	15	3 $\frac{1}{2}$
Kuwano.....	2	5	5 $\frac{1}{2}$
Shimo Fukui ...	1	31	4 $\frac{1}{2}$
Yugi	2	17	6
HIWASA	2	25	6 $\frac{1}{2}$
Mugi	4	17	11
Asakawa	2	8	5 $\frac{1}{2}$
Shishikui	3	4	7 $\frac{1}{2}$
Kan-no-ura	1	24	4
None	1	30	4 $\frac{1}{2}$
Sakihama	3	24	9
Ukitsu	4	8	10 $\frac{1}{4}$
Kirakawa	2	3	5
Nabari	3	26	9
Yasuda	1	6	2 $\frac{1}{4}$
AKI	3	2	7 $\frac{1}{2}$
Wajiki	2	17	6
Akaoka	2	15	6
Gomen (Inō)....	2	21	6 $\frac{1}{4}$
KŌCHI	3	31	9 $\frac{1}{2}$

Total 58 1 141 $\frac{1}{2}$

Seventeen or eighteen miles may be saved by taking a cross-road between None and Nabari. There is also a short cut from Akaoka to Kōchi. Remember that in this, as in the following sections of the present route, the accommodation is mostly inferior, few even native travellers ever visiting districts so remote.

3.—FROM KOMPIRA TO KŌCHI.

Itinerary (approximate).

KOMPIRA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kaminomura	2	18	6
Ikeda	5	—	12 $\frac{1}{4}$
Awa-no-Kawaguchi	3	18	8 $\frac{1}{2}$
Akano	2	—	5
Shimo-no-doi	4	—	9 $\frac{3}{4}$
Ananai	3	—	7 $\frac{1}{4}$
Sugi	2	—	5
KŌCHI	11	—	26 $\frac{1}{4}$
Total	33	—	80 $\frac{1}{2}$

This is a beautiful trip; and accommodation, such as it is, can be obtained at the various villages, the inns at Ikeda and Kawaguchi being the best. When the road is in good order, the trip can be made in jinrikisha in a day and a half; but this is rarely the case. An excellent jinrikisha road from Kawanoe joins in at Ikeda, 8 *ri*.

4.—ACROSS THE MOUNTAINS FROM MATSUYAMA (Dōgo) TO KŌCHI.

Itinerary.

MATSUYAMA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Kumamachi	7	—	17
Higashi-gawa	3	27	9 $\frac{1}{4}$
Mochii	4	4	10
Ikegawa	3	—	7 $\frac{1}{4}$
Kawaguchi	3	—	7 $\frac{1}{4}$
Ino (by boat)	12	—	29 $\frac{1}{2}$
KŌCHI	1	18	3 $\frac{3}{4}$
Total	34	13	83 $\frac{3}{4}$

These distances, from Mochii onwards, are only approximate. A new jinrikisha road was opened over

the whole distance in 1892, but whether it will long survive may be doubted.

All the first part of this journey is rough, lying as it does over a succession of mountain passes; but the views are correspondingly fine, especially on the Tosa side where nature assumes a more smiling aspect. In some of the clefts and gullies on the rugged Iyo side, patches of snow lie all the year round. Poor accommodation is to be found at each village. The trip takes from 2 $\frac{1}{2}$ to 3 days, when no interruptions occur from flooded streams or paths carried away. From Kawaguchi to Ino is a delightful 7 hrs. journey by boat down the Miyodo-gawa, which is romantically beautiful and has several small rapids. The principal paper-dealers of Kōchi live at Ino, shortly beyond which place the old castle of Kōchi comes in sight.

5.—FROM UWAJIMA TO KŌCHI.

Itinerary.

UWAJIMA to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Yoshino	5	—	12 $\frac{1}{4}$
Shimoyama	2	—	5
Ōno	5	21	13 $\frac{1}{2}$
Tanono	4	15	10 $\frac{3}{4}$
KUBOKAWA	6	29	16 $\frac{1}{2}$
Niita	1	17	3 $\frac{1}{2}$
Kure	3	25	9
SUSAKI	3	8	7 $\frac{3}{4}$
Ichinono	2	24	6 $\frac{1}{2}$
TAKAOKA	4	—	9 $\frac{3}{4}$
Ino	1	17	3 $\frac{1}{2}$
KŌCHI	2	34	7 $\frac{1}{4}$

Total 43 10 105 $\frac{1}{2}$

Very little of this route is practicable for jinrikishas, nor are the inns good. Part of the way along the Shimanto-gawa is picturesque.

An easier but longer alternative is to go round by the coast road passing through Sukumo and Nakamura. Small steamers may be availed of here and there.



SECTION VI.
KYŪSHŪ AND OUTLYING
ISLANDS.

Routes 56—67.



ROUTE 56.

NAGASAKI AND NEIGHBOURHOOD.

1.—GENERAL REMARKS ON THE ISLAND OF KYŪSHŪ.

Kyūshū, literally, "the Nine Provinces," derives its name from its nine-fold division into the provinces of Buzen, Bungo, Chikuzen, Chikugo, Hizen, Higo, Satsuma, Ōsumi, and Hyūga. This, the most southerly of the four large islands of the Japanese Empire, played a prominent part in the very earliest national legends, and has continued to play a great part in the national history. "It was hence that Jimmu Tennō set forth with his vassals on his career of adventure and conquest, hence that the great expeditions of the Empress Jingō Kōgō and of Taikō Sama against Korea were undertaken and carried to a successful issue. It was upon Kyūshū that Mendez Pinto and the Portuguese missionaries landed; here, therefore, that acquaintance was first made with Europeans, Christianity, fire-arms, and other matters hitherto unknown to Chinese civilization. When afterwards, in the first decade of the 17th century, the Catholic missionaries were driven out and Christianity extirpated, Dutch merchants managed to gain the favour and confidence of the powerful Tokugawa, and so maintain, under humiliating conditions, a commercial monopoly for more than two centuries at Nagasaki."* Under the feudal régime of the Tokugawa Shōguns, the prince of Satsuma was the most powerful of their feudatories, and since the establishment of the new régime in 1868, the Satsuma clan has become more powerful than ever, its members engrossing the chief offices, both military and civil. Curiously enough, Kyūshū, whose men led Japan towards Europeanisation, has also furnished the conservatives who on various occasions have endeavored to thwart by rebellion the consolidation of the new order of things. Details of the Satsuma rebellion will be found in Route 64.—Travellers will do well to remember that the Kyūshū people generally divide the *ri* (2½ miles English), not into 36 *chō* as in the rest of the empire, but into 10 *gō*. One *gō* is therefore almost exactly ¼ mile.

2.—NAGASAKI.

Hotel.—Belle Vue Hotel.

Japanese Inns.—Ueno-ya, in Manzai-machi; Midori-ya, in Ima-machi.

Restaurants.—(European food) Fuku-ya, in Koshima; Seiyō-tei, in

Nishi Hamano-machi; Gwaikoku-tei, in Hokaure-machi. (*Japanese food*) Fuji-tei, in Ima-machi; Tamagawa, in Kamiya-machi; Kōyō-tei, in Kami Chikugo-machi; Fuji-ya, Hirabayashi.

Passports for the hot springs of Ureshino and Takeo, for Arita and Imari, Sasebo, and back to Nagasaki via Sonogi, Isahaya, and the hot springs of Onsen (Unzen) in the Shimabara peninsula, can be obtained through the Consulates. Passports for the whole island of Kyūshū, available for six months, are obtainable from Tōkyō at four or five days notice, upon payment of a telegram and other charges at the Consulate of the applicant's nationality. Regarding general passports for the interior of the country, see p. 3.

Custom-House and Post and Telegraph Office.—On the Bund.

Clubs.—The Nagasaki Club, Bowling Club.

Banking Agencies.—Hongkong and Shanghai Bank (A. B. Anderson, Agent); Chartered Bank of India, Australia and China (Holme, Ringer and Co., Agents.)

Churches.—English Church, Methodist Episcopal Church, Reformed Church of America, Roman Catholic Church.

Newspaper.—"Rising Sun and Nagasaki Express."

Public Hall.—In the Foreign Settlement.

Theatres.—Maizuru-za, in Shin Daiku-machi; Enoki-za, in Enoki-za-machi.

Steam Communication.—Japan Mail Steamship Co. (*Nippon Yūsen Kwaisha*); Peninsular and Oriental; Canadian Pacific Railway (Holme, Ringer and Co.); Pacific Mail; Occidental and Oriental (*Nippon Yūsen Kwaisha*, Agents); Norddeutscher Lloyd (H. Iwersen).

Local Steam Communication.—From Nagasaki to Ōsaka and Kōbe via Inland Sea ports, daily. To Misumi and Hyakkwan for Kumamoto, also daily. To Sa-

* Quoted, with a few orthographical emendations, from Dr. Rein's *Japan*.

sebo, every two or three days. To the Gotō Islands, Hirado, Iki, and Tsushima, weekly. To Kago-shima, twice weekly. *Shipping Agents*: Tsuru-ya, Maru-ya, in Yedomachi.

Silk Stores.—Fujise, Shimase, in Higashi Hamano-machi.

Porcelain Stores.—Kōransha, in Deshima.

Tortoise-shell Stores.—Ezaki, in Uono-machi; Sakata, in Kago-machi.

Embroidery.—Imamura, in Funa-daiku-machi; Hakusui, in Kago-machi.

Photographers.—Ueno, in Shin Daiku-machi; Kiyokawa, in Moto Furukawa-machi; Setsu, in Shin-machi.

Photograph Shop.—Tamemasa, in Funa-daiku-machi.

Curio Stores.—Mess and Co., in the Foreign Settlement; Honda-ya, Kyōritsusha, Sato, in Kago-machi; Tora-ya, in Megasaki-machi; Nishida, in Funa-daiku-machi.

Bazaars.—In Moto Shikkui-machi, at Ohato near the head of the harbour, and in Higashi Hamano-machi.

History and Topography.—Nagasaki derives its name from Nagasaki Kotarō, to whom this district, then called Fukae-noura, was given as a fief by Yoritomo at the end of the 12th century. It was a place of no importance until the 16th century, when the native Christians migrated thither in considerable numbers, and it became one of the chief sites of the Portuguese trade. After the final expulsion of the Portuguese and Spaniards in 1637, only the Dutch and Chinese were permitted to carry on a limited trade here, until the opening of the country to foreign intercourse in 1859.

The native town stretches for about two miles to the N. of the Settlement, in which direction is the road leading to Shimonsaki. From the N.W. quarter a road leads to Tokitsu on the Ōmura Gulf. A good road has also been constructed to Mogi on the Shimabara Gulf, the only other outlets by land being rough paths over the hills. On the S.W. side of the native town lies Deshima, the site of the old Dutch settlement. The present Foreign settlement occupies the flat land on the E. side of the harbour, and has a water frontage of 700 yds. to 800 yds. The private residences of most of the merchants stand on the picturesque slopes of the hills behind the Settlement. On the opposite side of the harbour are the factory works of

Akanoura and the Tategami dock, which, together with a patent slip on the E. side of the harbour, belong to the Mitsubishi Company.

The harbour, one of the prettiest in the world, is a narrow inlet about three miles in length, indented with numerous bays and surrounded by wooded hills. It is thoroughly sheltered, and affords anchorage for ships of all classes. The entrance of the harbour does not exceed $\frac{1}{2}$ m. in width. The principal approach is from the N.W., between a number of islands, those conspicuous to the S. being Iwōshima with its lighthouse, Okishima apparently joined to Iwōshima, but in reality separated from it by a narrow boat passage, Kōyaki-jima, and Kage-no-shima, on which last also stands a lighthouse. On the N. side of the channel are Kami-no-shima, the site of an old gun battery, and Takaboko (Pappenberg). Recent historical criticism by Dr. L. Riess, of the Imperial University, would seem to render no longer tenable the tradition that from the cliffs of this latter island, less than three centuries ago, thousands of native Christians were precipitated because they refused to trample on the cross. Pappenberg and the adjacent Nezumi-shima are now favourite resorts for picnics.

Nagasaki is noted for a kind of jelly (*kin-gyoku-tō*) made from seaweed, and for the dried roe of the grey mullet (*karasumi*). The Nagasaki fish-market has the reputation of being one of three which show the greatest variety of fish in the world.

Temples.—The principal Shintō temple is that of *O-Suwa*, known to foreigners as the "Bronze Horse Temple," from a votive offering of a bronze horse which stands in the courtyard. The colossal new bronze *torii* at the foot of the steps is one of the largest in Japan. The garden attached to this temple commands a fine view of the city and harbour. The Buddhist temples of Nagasaki possess little interest; but the great camphor-trees in the grounds of some of them deserve notice, more especially the huge specimen near Daitokuji.

Festivals.—Nagasaki has always been noted for the magnificence of its religious festivals, three of which are still observed with all the pomp of former days.

1. The *Suwa no Matsuri* (commonly called *Kunichi*), held on

the 7th, 8th, and 9th October, but liable to alteration. The old Dutch writers never tired of describing it, and their accounts agree in almost every detail with the spectacle as witnessed at the present day.

"This *fête*," writes one of them, "is of some days' duration, and begins with solemn rites in the temple dedicated to Suwa. Flags and lanterns are exhibited on all parts of the temple, and all the worshippers wear gorgeous ceremonial robes. The public rites consist in placing the great image of the god, together with the treasure of the temple, in a magnificently gilded and lacquered shrine, which is then borne in procession through the streets, closely followed by the chief priests and a body of picked horsemen, the latter being deputed by the Governor to honour the ceremony. Shrine and treasure are finally deposited in a straw hut, especially built for the occasion. Here they remain on view for some time, the hut being open in front, though partially enclosed by painted screens; and with this conclude the prescribed religious rites. Sports, games of skill, and theatrical representations follow; great platforms are erected in different parts of the town, and on these actors and singers of renown go through all manner of performances."—Fischer, who was present on one of these occasions, gives the following account of what he saw: "First goes an immense, shapeless mass of linen, carried on a bamboo by a stalwart man, of whom nothing can be seen but his feet. Mighty is the load he bears, for the cloth is full twelve ells in length and embroidered throughout, forming one huge canopy. Then come banners and embroidered ornaments, covered with skilful needle-work representing some renowned man or celebrated woman, a hill covered with snow, the instruments of various trades, or scenes from ancient Japanese history. Next follow musicians playing upon drums, cymbals, and flutes, strangely attired, and accompanied by a number of servants. These are led or headed by the *otona*, the chief municipal officer. Then appears a long train of children, representing some expedition of one of their *mikados*, or demi-gods. This part of the show is most admirable; clad and armed like the warriors of former times, the leaders march gravely along, followed by the representatives of the Imperial Court, male and female, displaying the greatest pomp and luxury, and surpassing every conception of dainty beauty. Each of these trains is attended by a number of palanquins, which are intended for any of the children who may become fatigued. After these come companies of actors; every now and then high benches of equal

size are ranged along the road, and on these the actors perform with great spirit and emphatic gesticulations. Their actions are accompanied by the music of flutes and *syamsen* [*shamisen*]. When this is over, a crowd of miscellaneous musicians, palanquins, servants, and the relatives of the children follow, and this closes one train."

The arrangement nowadays is as follows:—The town is divided into seventy-seven wards (*machi*), including Maruyama and Yoriai-machi, the licensed pleasure quarters. These quarters are represented every alternate year, principally by the *geisha*, who always lead the procession, the remainder being made up of dancing and acting parties from ten of the seventy-seven wards, whose turn it happens to be to contribute towards the festival. The procession starts from Ōhato at daybreak, marching up to Ō-Suwa, where dancing, etc., chiefly by children gorgeously arrayed, is carried on until noon. The second day is an off-day, and is occupied by the processions parading the town and performing at the houses of the principal residents. The third day is a repetition of the first, except that the procession goes from Ō-Suwa to Ōhato, the order being reversed. The gods of Ō-Suwa are enshrined in large lacquered palanquins which, borne on the shoulders of lusty peasants, are rushed up and down the temple steps amidst a scene of the wildest excitement, often ending in a free fight and serious injuries to the participants. *

2. The *Bon Matsuri*, or "Feast of Lanterns," as foreigners commonly call it, when the spirits of the dead are supposed to revisit the scenes of their life on earth, is celebrated from the 13th to the 15th of the 7th moon, old style. The graveyards are then lit up with lanterns, and the relatives of the dead resort thither to perform their devotions. The hills around the city being covered with graveyards, the spectacle is most impressive. About midnight on the third night,

a number of good-sized straw boats, furnished with lighted lanterns and laden with offerings of various edibles, are launched from Ōhato for the spirits to take passage back to the other world. But as danger to shipping is feared from the lights floating about the harbour, men are placed in the water to break up the boats as soon as they are launched, which considerably mars the effect nowadays.

3. The *Gion Matsuri* is a fair lasting for three days. It takes place on the 14th, 15th, and 16th of the 6th moon, old calendar.

3.—WALKS IN THE NEIGHBOURHOOD.

1. **The Dockyard and Engine Works.** Permission to visit the above, one of the largest engineering and ship-building establishments in the Far East, can be obtained from the manager of the works at Akanoura. The Engine Works are situated about half-way up the harbour, directly opposite to the Foreign Settlement.

They were originally built some forty years ago by the Prince of Hizen, under the superintendence of Dutch engineers, and were afterwards handed over to the Shōgun's Government in exchange for a steamer. After the revolution of 1868, the works passed into the hands of the Imperial Government, from whom they were purchased by the Mitsubishi Company in 1884. They have been greatly increased, and now cover some $6\frac{1}{2}$ acres of ground.

The Tategami Dock is situated in a deep recess about $\frac{1}{2}$ m. below the Engine Works. The dock, which is faced with granite and fitted with powerful pumps, is cut out of the solid rock. The intention is to lengthen it, so as to make it available for the largest ships afloat.

2. **The Cemetery.** Here lie buried the soldiers who died in Nagasaki from wounds received in the Formosan Expedition of 1874 and in the Satsuma Rebellion. Situated on a hill some 10 min. walk from the Settlement, it commands a very

pretty view of the town and harbour.

3. **Kompira-yama.** This conical hill, rising beyond the N. end of the native town, is a favourite resort of Japanese holiday makers, and is easily reached in a little over 1 hr. by a path to the l. of the Suwa temple. Here every year, on the 10th day of the 3rd moon, old style, is held a highly picturesque contest between kite-fliers, young and old, whose object is to cut down each other's kites with strings coated over with ground glass.

4. **Inasa-yama** (1,130 ft.) is commonly known as "Russian Hill," because the village of Inasa at its foot is used as a sanitarium for the sick landed from Russian men-of-war. It is worth ascending, on account of the fine view seaward which the summit affords; but the paths, being mostly overgrown, are difficult to find without a guide.

5. **Venus Hill,** $\frac{1}{2}$ hr. from the hotel, is so called by the foreign residents, from the American astronomers having selected it in 1874 for the observation of the transit of Venus. It rises close behind the S. end of the Settlement, and is, for the most part, a long bare ridge commanding a glorious view of the town and harbour and surrounding mountains. Of distant mountains seen from the top, the most prominent are: E., Onsen-gatake on the promontory of Shimabara; and N.E., Taradake in Hizen. The nearer summits include Inasa-yama and the rocky peak of Iwayadake on the opposite side of the harbour; next Kompira-yama, rising beyond the town, to whose r. in succession are seen the triple summits of Shichimen-zan (commonly known as "the Champion"); Hoka-zan, recognised by its round top; and Hiko-san, distinguished by a fringe of trees crowning its summit and extending partly down its W. slope. Towards the S. is the sharp graceful cone of Saruta-yama, to

whose r. extends a long range, the highest point of which is Kawarayama. Looking seawards, the eye sweeps over a succession of beautiful islets, while the horizon to the W. is bounded by the blue outline of the Gotō group; to the N. lies the Bay of Ōmura, to the E. the Gulf of Shimabara. By following the path along the ridge, other paths will be observed leading down the valleys that trend towards the town.

6. **Himi-tōge**—an enjoyable walk there and back of about 3 hrs.—is recommended to visitors with but little time at their disposal. The return may be made by the old path which descends steeply from the Nagasaki end of the cutting through the summit of the pass, and lower down leads by the water-works.

7. **Mogi** (*water communication with places beyond*)—a pretty and pleasant walk there and back of 3 hrs. Jinrikishas are practicable the whole way (2 ri). The view of the Gulf of Shimabara from a point just below the deep cutting through the top of the hill on the Mogi side, is very fine. Mogi itself does not appear until a turn in the road to the l., at the bottom of the valley, reveals its position about $\frac{1}{2}$ m. distant. Though an uninviting village, it should be traversed, and the walk continued round the bay to the r., as far as a small temple on a projecting cliff, with fine sea view. There are two tea-houses at Mogi, one of which provides European food.

Small steamers leave Mogi daily in summer for Obama ($3\frac{1}{2}$ hrs.), Kyōdomari, and Kuchinotsu on the Shimabara peninsula, and for Tomioka in the island of Amakusa. The sailings of these steamers being irregular, previous enquiry should be made at Messrs. Powers' store on the Bund, Nagasaki, to prevent disappointment. When these steamers are not available for Kuchinotsu, either passenger junks or ordinary open boats can

always be obtained, the distance across being 13 ri. Boats can also be taken to Obama; but the distance is some 3 ri longer than from Aba, the usual starting-point (see p. 421). A pleasant way of returning from Mogi to Nagasaki, is to go by boat to Aba,—time about 2 hrs., but depending on the wind; thence on foot or by jinrikisha over the Himi-tōge. There is also a path from Mogi to Aba, which follows the deeply indented coast-line and passes through several hamlets. It is picturesque, but long and fatiguing.

8. **Saruta-yama** (1,418 ft.), generally known to the foreign residents as "the Virgin," is a prominent sharp cone near the l. of the high ridge which traverses the peninsula some 4 m. to the S. of the town. The walk there and back takes about 5 hrs., and is the prettiest in the neighbourhood. The exquisite view from the peak resembles that obtained from Venus Hill, but is on a more extended scale. The walk may be varied by descending on the side which faces the vill. of Mogi, and returning by the Mogi road.

9. **Urakami and Tokitsu** (*water communication with places beyond*). This is a pleasant walk or ride of 3 ri along the only level road in the immediate vicinity of Nagasaki. The road skirts the shore at the head of the harbour, leading up a pretty valley and past Urakami.

This village, like most of the hamlets in the valley, is inhabited by Roman Catholics. Indeed, Christianity seems to have never been entirely eradicated here, notwithstanding the ruthless persecution of the faith in the first half of the 17th century. Here also was the residence of the illustrious Freiherr von Siebold, who, in the early part of this century, did so much by his voluminous writings to excite the curiosity of Europe with regard to the as yet mysterious Empire of Japan. The house is still pointed out.

At the foot of a deep cutting in a hill near Tokitsu, stands l. an overhanging Rock called *Saba-kusakarashi-iwa*, "the Rock where the Mackerel were allowed to Rot."

It is related that a fisherman, on his way from Tokitsu with mackerel (*saba*) to sell, was startled at the sight of this rock, which looked as if it were just on the point of toppling over. So intense was his terror that he remained chained to the spot. The rock did not come down, but the fish went bad, whence the name.

The village of

Tokitsu (*Inn*, Arita-ya), though itself offering no attractions, stands on the shore of a picturesque inlet of the Gulf of Ōmura. Pleasant excursions may be made by boat along the shores of the gulf. In returning, the road viâ the hamlet of *Nagayo*, also on the shores of the gulf, may be taken without adding much to the journey. Those desiring refreshment or rest will find the tea-house at the Urakami baths the best place for the purpose.

Small steamers leave Tokitsu twice daily, about 9 A.M. and 2 P.M., for *Ōmura* 5 *ri*, and for *Sonogi* 8 *ri*, also continuing on to *Kawatana*, 3 *ri* further. A second line runs at the same hours to *Haiki*, 7 *ri*. *Sasebo* (see next page) is 3 *ri* distant from the latter place. The views on the Gulf of Ōmura are very beautiful.

10. Iwaya-dake. This walk is the same as the previous one as far as the stone *torii* standing on the l. of the road just beyond the hamlet of *Nameshi*. The path under the *torii* leads through the fields and thence up the hill—a walk of 1½ m.—to a small shrine, whence by a steep zigzag through a thick wood to the summit. No view is to be had until the top is reached, where the whole of the sea face of the hill is found to be clear of wood. Excellent views are then obtained of the Gulf of Ōmura and of the open sea towards the island of Takashima. Time, 3 hrs.

11. Hoka-zan. This hill is reached by following the old Himi-tōge road as far as the water-works, and then taking the path up the valley to the l. until the shoulder of the hill is gained. Thence the path r. leads to the top.

Time, 2½ hrs. The view from the summit is one of the best in the neighbourhood, and the ruins of the beacon form a slight shelter. Here the first fire used to be lighted, to speed on to Yedo news of the arrival of foreign ships. North lies the Gulf of Ōmura; E., the Gulf of Shimabara and Fugen-dake; S., the open sea studded with islands. Descending to the shoulder, one should take the path to the r. along the ridge, thence through a wood into a valley opening on to the *Sakura-Baba* road, close to the extensive Normal School buildings.

12. Kwannon-no-taki. This waterfall, one of the principal attractions in the neighbourhood of Nagasaki, forms a favourite resort of picnic parties. The usual route leads over the Himi-tōge to the vill. of *Yagami*, whence the road turns l. towards the hills, and is practicable for jinrikishas the whole way,—a distance of about 4 *ri*. Near the entrance to the temple grounds at the foot of the cascade, a large oak-tree almost overarches the way. The courtyard is lined with stone images of Kwannon and Fudō, to the former of whom the temple, dating from A.D. 1730, is dedicated. The grounds are tastefully laid out with trees and shrubs; and the steep slopes on the bank of the stream flowing from the fall are built up in terraces faced with stone and planted with flowering cherry-trees, camellias, azaleas, and maples, which, when in season, lend a brilliant colouring to the scene. The cascade shoots over a rugged cliff into a deep pool about 50 ft. below. The resident priest makes a little money by letting out rooms to guests. If possible, that facing the cascade should be secured.

ROUTE 57.

EXCURSIONS FROM NAGASAKI.

1. THE TAKASHIMA, NAKA-NO-SHIMA, AND HASHIMA COAL MINES. 2. NAVAL STATION OF SASEBO. 3. BATHS OF URESHINO AND TAKEO. POTTERIES OF ARITA. IMARI. 4. RAPIDS OF THE KUMAGAWA.

(A passport is required for all these excursions, except No. 1.)

1.—THE TAKASHIMA COAL MINES.

The island of **Takashima**, in which is situated the well-known colliery, lies about 8 miles southwest of the entrance to the harbour of Nagasaki, while *Naka-no-shima* and *Hashima* lie about 1 mile further out. *Takashima* is only some 250 acres in extent.

Until 300 years ago it was uninhabited. The first people to occupy the island were a guard of five officers, placed there by the Prince of *Hizen* to prevent foreigners from landing. The mine was first worked by the Japanese in the middle of the 18th century. In 1867, the Prince of *Hizen*, in partnership with Messrs. Glover and Co., of Nagasaki, largely developed the resources of the locality by the introduction of machinery and European methods of mining. The present owners are the Mitsubishi Company.

2.—SASEBO.

A small steamer leaves Nagasaki twice weekly for **Sasebo**, about 9 A.M. Just outside the entrance of the harbour, the island of *Pappenberg* is passed on the right. The course then lies N.W., almost within a stone's throw of the shore. A large rock hollowed out by the waves into a natural arch of colossal proportions appears on the l. about 1 hr. later, as does also the island of *Ikeshima*. At about noon the steamer enters a small bight, where the *Seto Straits*, some 30 yds. wide and very picturesque, come in view and suddenly reveal another way out. After clearing the straits, the course still lies along the shore, till

the steamer enters a large bay in which the harbour of *Sasebo*, similar in size and appearance to that of Nagasaki, is situated. The upper end of the harbour is lined with the brick buildings of the *Naval Station*, the most imposing structures of their kind in *Kyūshū*. Certain restrictions are placed upon visitors to the arsenal. The steamer arrives at *Sasebo* (*Inn*, *Harimaya*) about 5 P.M. To make the round journey, returning via *Haiki* and *Tokitsu*, for which 2 days suffice, see p. 417.

3.—THE BATHS OF URESHINO AND TAKEO. THE POTTERIES OF ARITA. IMARI.

From Nagasaki it is an easy day's journey to *Takeo*. Travellers should start in time to catch the 9 A.M. boat from *Tokitsu* for *Sonogi* (see p. 418). There is a second boat daily about 1 P.M., by which *Ureshino* can be comfortably reached the same day. (Those bound *direct* for the potteries of *Arita* should continue on in the steamer to *Kawatana*). It is a pleasant run, mostly along the coast, to

Ōmura (*Inn*, *Kambutsu-ya*), which was formerly the residence of a *Daimyō*, and is still a busy town. The walls of the castle are in good preservation, and the finely wooded, well-kept grounds afford a charming place to saunter in. Paintings and various other relics of bygone days are here preserved in a building set apart for the purpose. At

Sonogi (*Inn*, **Matsumori-ya*; inferior accommodation at one on the wharf), *jinrikishas* can be hired to *Ureshino*, 3 *ri*. The road lies along a gently rising valley, the slopes of which are coal-measures inclined at moderate angles, this formation continuing as far as *Takeo*. Half a mile from the latter place a white porphyritic rock forms a mountain called *Shiroyama*, the summit of which affords a splendid

view. The scenery is pretty throughout. The hot springs of

Ureshino (*Inns*, *Shio-ya, Wata-ya) gush forth on the bank of a river which flows past the town. The public baths are enclosed in a long wooden shed, and are divided into three classes. The first class has three large blue and white porcelain receptacles for the water, which is cooled before admission into the baths, and can be let in or out at pleasure.

Takeo, also called *Tsukazaki* (*Inns*, Sankaku-ya, Shunkei-ya, Shokoku-ya), lies in a valley 3 *ri* from Ureshino. The baths are supplied from a single hot spring. One of them is made of beautiful black and white marble, and has a dressing-room and waiting-room for ladies attached.

Arita (*Inns*, Matsumoto-ya, Ise-ya) is prettily situated amongst the hills, 6 m. from Takeo by jinrikisha. The traveller should not fail to visit the celebrated *Potteries*, and the quarries of Izumi-yama where the stone is dug. The rock is crushed with levers worked by water-power. Clay from Hirado and the Gotō Islands is now generally used for glazing.

These potteries were established in 1592 under the superintendence of a Korean brought over by Nabeshima, Prince of Hizen. "But not till the year 1620," says Captain Brinkley, R.A., the greatest authority on such matters, "do we find any evidence of the style for which Arita porcelain became famous, namely, decoration with vitrifiable enamels. The first efforts in this direction were comparatively crude; but before the middle of the 17th century, two experts—Goroshichi and Kakiemon—carried the art to a point of considerable excellence. From that time forward, the Arita factories turned out large quantities of porcelain profusely decorated with blue under the glaze and coloured enamels over it. Many pieces were exported by the Dutch, and some also specially manufactured to their order for that purpose. Specimens of the latter are still preserved in European collections, where they are classed as genuine examples of Japanese ceramic art, though beyond question their style of decoration was greatly influenced by Dutch interference."

Imari (*Inns*, Nakano, Kyō-ya) is distant from Arita 3½ *ri* by jinrikisha along a picturesque valley. This place, situated at the bottom of a small bay, gives its name (*Imari-yaki*) to the porcelain produced at Arita, which is brought here for export. Imari itself was never a seat of the manufacture.

5.—THE RAPIDS OF THE KUMAGAWA.

For an account of the delightful trip down these Rapids, see the latter part of Route 65. The town of Hitoyoshi, where one embarks for the descent of the river, is reached from Nagasaki by steamer to *Misumi* (*Inn*, Urashima-ya) in 6 hrs., thence by small steamer—does not run in bad weather—to *Sashiki* (*Inn*, Ebisu-ya) in 4 hrs., whence jinrikisha the rest of the way, 10 *ri*.

ROUTE 58.

THE SHIMABARA PENINSULA.

1. ONSEN. ASCENT OF FUGEN-DAKE.

2. NAGASAKI TO SHIMABARA.

1—ONSEN. ASCENT OF FUGEN-DAKE.

Onsen, or *Unzen* in local parlance, is properly the name of the village situated close to the largest of the solfataras that lie in a hollow of Onsen-ga-take, and are known as *Ojigoku*. Ten min. walk below Onsen is *Shinyu*, consisting of three inns and some bath-houses with a private bath which foreigners can secure by request. Ten min. further down the flank of the mountain is *Kojigoku*, where stands the *Shimoda-ya Hotel*, in foreign style.

This remarkable spot, 2,550 ft. above the sea, noted for its sulphur springs, its varied and beautiful scenery, and bracing air, has become a sanitarium, not only for the in-

habitants of Nagasaki and neighbourhood, but for the residents of the China treaty ports. From the Japanese point of view, a course of these upper springs is considered necessary to effect a complete recovery after the patient has passed through the routine of the mineral baths at Obama.

The usual way of reaching Onsen from Nagasaki is by the itinerary given below. Steamers ply daily from Aba to Obama. Sailing boats, which make the passage in 3 hrs. with a fair wind, are also obtainable. The remainder of the journey is best performed on foot, though *kagos* or packhorses can be hired for the ascent. Should the sea be too rough on the bay, jinrikishas may be taken either to Chijiwa or to Obama (see p. 424). Travellers from Shanghai occasionally avail themselves of coal steamers that go direct to the port of Kuchinotsu, whence Onsen is about 6 *ri* 8 *chō* (15½ m.), partly practicable for jinrikishas.

Itinerary.

NAGASAKI to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Himi	2	18	6
Aba		10	$\frac{3}{4}$
Obama (by boat) ..	7	—	17
ONSEN (Kojigoku)	2	18	6
Total	12	10	29 $\frac{3}{4}$

Jinrikishas with two men should be taken to Aba. At *Himi* the road turns r., and soon reaches

Aba (*Inn*, Tsuta-ya), a poor fishing village, but prettily situated. Opposite lies the island of *Makishima*, which encloses between it and the mainland a small harbour where junks can anchor. The sail across to Obama affords charming views. In front the various peaks of Onsen-ga-take are seen to advantage, in the following order from l. to r.:—Azuma-dake, Fugen-dake (the highest point of the mountain), Takadake, and Takai-iwa, the sharp rocky summit rising behind a nearer ridge to the r.

Looking back, we have a fine view of the Nagasaki peninsula, whose bold steep coast is indented with bays and inlets. To the l. the gulf is studded with wooded islets extending from a reef off the eastern point of Makishima, while in the distant background rises Taradake, the highest mountain in the province of Hizen.

Obama consists almost entirely of inns (Tsuta-ya, Sumi-ya, and Abe-ya being the best), and is much frequented on account of its mineral waters, which undoubtedly possess great efficacy in rheumatic complaints. The village has a picturesque aspect when viewed from the sea, the houses being built on a high stone embankment and on rocky ledges that almost overhang the water. The baths are detached from the inns, and are mostly open tanks on the rocky beach close to the spring which supplies them; that at the r. of the landing-steps is reserved for foreigners. The temperature of the water at its source is 160° F., but in the baths it is lowered to 106° F.

The road to Onsen first mounts a long flight of steps leading up to a Shintō shrine. At the hamlet of *Sasa-no-toji*, 1 *ri* from Obama, the road turns sharp to the l., and for a short distance is steep and rough. It then emerges on an open slope commanding a splendid view towards the Nagasaki peninsula. The path now winds to the r. between two slopes of the ridge, and soon the conspicuous cone of Takai-iwa strikes the eye. We next reach, 1½ *ri* from Sasa-no-toji, the small plain of Fuda-no-hara, where Fugen-dake and Myōken-dake, two of the highest peaks, come into view. Further on, the path branches off r. to

Kojigoku (*Hotel*, Shimoda-ya). The bathing arrangements here are better adapted to European taste than those at Onsen proper, where the baths are public. **Onsen** possesses fair *inns*, Yorozu-ya and Ueda, close by the springs. Here stands the

dilapidated Buddhist temple of *Ichijō-in*, which was destroyed by fire during the Christian revolt of 1637, and afterwards rebuilt on a smaller scale. The solfataras are the chief objects of interest, but should not be visited without a guide, as the footing is dangerous in many places. The springs and fumaroles extend in a seething and boiling mass for nearly one mile along a hollow at the foot of fir-clad hills, and the volume of steam which rises from them forms a striking contrast to the dark evergreen of the background. Their activity varies at different times, water which under ordinary circumstances is thrown up from 2 ft. to 5 ft., being often projected to double that height. Fanciful names have been given to most of the geysers, the finest being called *Dai-Kyōkwan*, or the Loud Wailing. That which bears the name of *Chūtō Jigoku*, or Second Class Hell, has a temperature of 204° F. Several of the springs cannot be approached, on account of the extreme insecurity of the footing.

The finest of the mountain walks from Onsen is that up **Fugen-dake**; but it should not be attempted without a guide. The road ascends steeply to a grassy hollow between the peaks of Onsen-ga-take l., and Takadake r. In this hollow lies a shallow tarn called *Kara-ike*. The path then turns off to the l. The summit consists of three peaks, which are visited in the following order:—Fugen-dake, Myōken-dake, and Onsen-ga-take, the last-mentioned being the one seen first after leaving Onsen. The ascent for $\frac{1}{2}$ hr. is a moderate climb to the shoulder on the r. of Onsen-ga-take, where the two other peaks come in view. The path then descends through thick brushwood, and on reaching the opposite side of the mountain, commences again to ascend. In 1 hr. from the shoulder of Onsen-ga-take, the summit of *Fugen-dake* (4,800 ft. above the

level of the sea) is reached. Here stands a perpendicular rock 50 ft. high, on whose N. side, sheltered from the rays of the sun, icicles are sometimes seen as early as the month of November. This peak commands a very extensive view, stretching from the provinces of Higo and Satsuma on the one hand to the distant group of the Gotō Islands on the other, and including, in addition to the lofty summits of Aso-san and Kirishimayama, innumerable bays and islands which together form a panorama of indescribable beauty. The second peak, *Myōken-dake*, is reached in 2 hrs. from Fugen-dake, the way lying partly through brushwood, and passing a small pond said to contain gold-fish. Turning the shoulder of Fugen-dake, and passing some caves used for storing ice, the path descends into a deep ravine, probably the original crater of the extinct volcano, the bottom of which is a mass of huge boulders interspersed with trees. Wide crevices and slippery rocks here demand the climber's careful attention. The ascent to Myōken-dake from this ravine is very steep; but the summit, like that of Fugen-dake, commands a magnificent view. The third peak, *Onsen-ga-take*, is surmounted without difficulty, and the whole descent may be rapidly accomplished. The total distance from Kojigoku to the summit of Fugen-dake is called $3\frac{1}{2}$ *ri*. Pilgrims usually complete the round of the various peaks in 8 hrs. The ascent and descent could, however, be made by a good pedestrian in 6 hrs.

The nearer neighbourhood of Onsen affords numerous pretty walks, one of the best being to the summit of *Takai-iwa*, where there is shelter under a natural arch of granite, with a glorious view over the Kuchinotsu end of the peninsula. It is an easy trip for ladies, and a capital spot for picnics. Time required, 3 hrs. from the Hotel.

A pleasant excursion may be made from Onsen to the port of **Shimabara**, some 5 *ri* distant. After passing Kara-ike, the tarn above-mentioned, the road descends through a fine rocky valley, the conspicuous summit of Takai-iwa being seen ahead. It then climbs a steep slope, and brings in view the Gulf of Shimabara and several mountains in the province of Higo. Below lies a fertile plain, stretching away towards the S. part of the peninsula, a portion of the island of Amakusa being also seen towards the S. The descent to the plain is, for the greater portion of the way, down a grassy slope amidst boulders and rocks, and then through a forest of pines, firs, and camphor-trees. On reaching the hamlet of *Minokawa* (2 *ri*), the road becomes less steep, and 10 *chō* further fairly level. Beyond Nakakoba we obtain a grand view of the magnificent precipices of *Maeyama* (also called *Kueyama*), rising like gigantic walls between the town of Shimabara and the main summits of the volcano.

It is stated that some time in the last century this side of *Maeyama* was hurled down by an enormous landslip and thrown forward into the sea, burying part of the town of Shimabara, and forming the innumerable islets which, now clad with pine-trees, give such a picturesque appearance to the harbour.

For Shimabara see next page.

2.—NAGASAKI TO SHIMABARA.

Itinerary.

NAGASAKI to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Himi	2	18	6
Yagami		30	2 $\frac{1}{4}$
Kikitsu	2	18	6
ISAHAYA	1	31	4 $\frac{1}{2}$
Sangen-jaya	3	5	7 $\frac{3}{4}$
Aitsu		15	1
Kojiro (Nishimura) ..	3	28	9 $\frac{1}{4}$
Shimabara (Jōka) ..	4	8	10 $\frac{1}{4}$
SHIMABARA (Minato)	1	—	2 $\frac{1}{2}$
Total	20	9	49 $\frac{1}{2}$

This route is practicable throughout for jinrikishas, and two men are needed only when the whole journey is to be done in 1 day.

Leaving Nagasaki by the suburb of Sakura Baba, the road crosses the Himigawa, and the ascent of the *Himi-tōge* at once begins. The turning to the l., is the old way over the pass. In the narrow gully, also to the l., are situated the new water-works that supply the town of Nagasaki. Near the top of the pass, the road enters a deep cutting through solid rock, and on the other side winds down a series of terraces built along the steep face of the hill. Many travellers follow the old path to the bottom, in order to avoid the tortuous windings of the jinrikisha road. The far-end of the cutting afford an excellent view of portions of the Gulf of Shimabara, the high summit of Taradake in Hizen, the volcano of Onsen-ga-take, and in closer proximity the bay of Aba, on whose N. shore rises a conspicuous hill called Yagami Fugen-dake. On reaching the hamlet of *Himi*, which lies at the foot of the pass, the road skirts the head of the bay of Aba and soon reaches *Yagami*, a little beyond which the way to the cascade of Kwannon-no-taki diverges l. (see p. 418). On climbing an easy ascent called *Fuji-no-Ōzaka*, about 1 *ri* further on, the gulf of Ōmura comes into view.

Isahaya (*Inn*, Maru-ya) is a small town lining both banks of the Hommyō-gawa, a river which flows into the Gulf of Shimabara, and is here spanned by a fine old stone bridge. On the r. bank stands a Shintō temple, whose prettily laid out grounds are much frequented by holiday-makers.

Leaving Isahaya, the road crosses a plain, and then skirts the foot of low hills as far as the hamlet of *Moriyama*, whence it ascends a hill commanding a fine view of the plain that stretches away to the

base of Taradake. The road between Aitsu (poor accommodation) and Shimabara lies for the most part near the shore of the gulf, and commands from different points magnificent views of the Shimabara mountains. The view across the gulf is also very beautiful.

From the earliest antiquity, the gulf of Shimabara has been famed for the *ignis fatuus* which appears from time to time upon its surface. According to local accounts, which the late Rev. Dr. Macgowan collected and collated in 1892, the phenomenon occurs twice yearly, viz. on the 16th day of the 7th moon and on the 30th day of the 12th moon, old style, from some time after midnight until the approach of dawn, and the lights extend from Morodomi to the island of Amakusa on the one side and to the port of Kuchinotsu on the other. Some witnesses affirm the light to be a single ball of fire rising perpendicularly from the surface of the sea to a height of 60 feet, while others describe it as a line of pale red globes drifting seaward with the ebbing tide. "Sea fireworks" and "thousand lanterns" are popular names of these mysterious lights. The standard classical name, *Shiranu-hi* (or *Shiranui*, as it is more generally pronounced) signifies "the unknown fire." European investigators, though attributing the phenomenon in a general way to electricity or phosphorescence, have not yet discovered any sufficient explanation of its restriction to this special locality or of its periodicity. Probably the alleged facts would bear further careful sifting.

Shimabara, formerly the castle-town of a Daimyō, consists of two large divisions known respectively as *Minato* or the Port (*Inn*, Chikugo-ya), and *Jōka* or the Town (*Inn*, Hashimoto-ya). The traveller should be careful to state to which division he wishes to go, for the two together are continuous for upwards of 1 *ri* in length.

At Shimabara occurred one of the most tragic incidents of the persecution of the Christians in the 17th century. Here the faithful had assembled in large numbers from various parts of the country for purposes of defence, and occupied the site of the old castle, portions of whose walls still exist, and around which most of the fighting took place. When the Christians were overpowered, multitudes of both sexes and all ages are said to have been pushed from the cliffs into the sea. Memorial stones mark

the graves of the officers of the besieging force, the largest monument, about 8 ft. high, being dedicated to the memory of Itakura Shigemasa, Commander-in-Chief of the Shōgun's army, who lost his life in the attack on the stronghold.

An alternative but longer way of reaching Shimabara from the vill. of Aitsu is by following the coast road, practicable for jinrikishas, viâ Obama and Kuchinotsu. The itinerary is as follows:

AITSU to:—	Ri.	Chō.	M.
Chijiwa	1	9	3
Obama	2	—	5
Kita Gushiyama ..	1	18	3½
Minami Gushiyama	1	18	3½
Katsusa	1	—	2½
KUCHINOTSU ..	1	—	2½
Minami Arima ..	1	—	2½
Kita Arima		20	1½
Nishi Arie	1	10	3
Dōzaki	1	15	3½
Fukae	1	30	4½
Nakakoba	1	8	3
SHIMABARA			
(Minato)	1	18	3½
Total	17	2	41½

It is an easy but steady rise from Aitsu to a high ridge overlooking Chijiwa Bay; from this a broad road descends to the shore, affording exquisite views. The roots of the fir-trees at *Chijiwa*, standing out above the sand, present an extraordinary appearance.

[A road which leads from here to Onsen, 3 *ri*, is recommended to those who are on their way back from the baths to Nagasaki viâ Isahaya.]

Obama (see p. 421).

Kuchinotsu (*Inns*, Noda-ya, Abura-ya) is a "special port of export" for coal, nearly the whole output of the *Miike Mines* being brought here in junks, and shipped to Shanghai, Hongkong, etc.

ROUTE 59.

THROUGH NORTH-WESTERN KYŪSHŪ
BY RAIL AND ROAD.

1. THE KYŪSHŪ RAILWAY. 2. FROM KOKURA TO DAZAIFU VIA HIKO-SAN. 3. FROM TOSU TO SAGA AND NAGASAKI. 4. FROM HAKATA TO SAGA OVER THE MOUNTAINS. 5. FROM HAKATA BY THE COAST TO HAMASAKI AND ARITA.

The coast views on the northern section of the line—from Moji to Ongagawa—are very fine, recalling the Inland Sea. The rest of the way is less interesting, as it leads through country mostly flat.

THE KYŪSHŪ RAILWAY.

Distance from Moji.	Names of Stations.	Remarks.
3m.	MOJI.	
7 $\frac{1}{2}$	Dairi.	
14 $\frac{1}{2}$	KOKURA.	
17 $\frac{1}{2}$	Kurosaki.	
20 $\frac{1}{2}$	Orio.	
27 $\frac{3}{4}$	Ongagawa.	
34	Akama.	
36 $\frac{1}{2}$	Fukuma.	
42	Koga.	
45 $\frac{1}{2}$	Kashii.	
47	Hakozaki.	
51 $\frac{1}{2}$	HAKATA.	
56	Zasshō-no-kuma	Or Zasshō.
59 $\frac{1}{2}$	Futsukaichi	For Dazaifu.
	Harada.	
64 $\frac{3}{4}$	Tajiro.	
65 $\frac{3}{4}$	Tosu	{ Change for Saga.
69 $\frac{1}{2}$	KURUME.	
77 $\frac{1}{2}$	Hainotsuka.	
81 $\frac{1}{2}$	Yabegawa.	
85 $\frac{1}{2}$	Watase.	
90 $\frac{1}{2}$	Omuta.	
98	Nagasu.	
104	Takase.	
109	Konoha.	
113 $\frac{1}{2}$	Ueki.	
119	Ikedu.	
121 $\frac{1}{2}$	KUMAMOTO.	

Moji (see p. 392).

Kokura (*Inns*, Tatsumi-ya, Fujii) is a long, straggling, and busy town,

formerly the seat of a Daimyō, and now occupied by a garrison. Near **Orio**, the railway crosses a bridge spanning another line which connects Nōgata with Wakamatsu, a distance of about 27 miles.

[*Nōgata (Inn*, *Iwada-ya) is a long vill. on the old highway to Nagasaki. The Mitsubishi Company are making it the centre of their extensive coal mining enterprise. The coal region extends southward for nearly 80 m., the best coal being found between this place and *Iizuka (Inn*, Wata-ya).]

On approaching **Ongagawa**, a good view is obtained of the mountains on the l. of the line—Kurosaki-yama and Fukuchi-yama,—the highest point of the line (300 ft. above sea-level) being reached between this station and

Akama (*Inn*, Yone-ya). Soon we come in view of the stretch of sea called the *Genkai Nada*. Just after

Kashii, the hot mineral springs of Arayu are observed l. On leaving **Hakozaki**, one perceives the Shintō temple of Hachiman mentioned below. It may be a good plan to alight here, visit the temple, etc., and rejoin the train at Hakata.

Hakata (*Inns*, *Matsushima-ya, Kyō-ya) is the port of *Fukuoka*, the two practically forming but one town, as they are separated only by the Nakagawa. Formerly Hakata was the commercial quarter, and Fukuoka the *samurai* quarter. This twin city, one of the most prosperous in Kyūshū, is chiefly noted for its silk fabrics, called *Hakata-ori*. The *obi* (sash) made of this material is an indispensable part of every Japanese lady's wardrobe. The best may be seen at Matsui's weaving establishment, close to the Matsushima-ya inn. These stuffs, some of which have a pattern imitating the shimmer of frost-crystals, or moonlit water slightly ruffled by the breeze, are

severe in taste although extremely rich. Another beautiful fabric, of more recent origin, is the transparent *E-ori-komi*, literally meaning "inwoven pictures," the thread being dyed beforehand in the proper places.

The Public Garden is a broad belt of fir-trees laid out in walks and drives. It contains a memorial erected to Hōjō Tokimune, the then *de facto* ruler of Japan, whose forces in the 13th century met and conquered at this spot the fleet sent by Kublai Khan to conquer Japan. (The Japanese pronounce the name Kublai *Kop-pitsu-retsu*.)

About 1 m. from the Public Garden is the celebrated Shintō temple known as *Hakozaki Hachiman-gū*, standing in tastefully laid out grounds with a fine avenue of fir-trees extending down to the seashore. From this an excursion may be made to *Najima*, about 3½ m. by road, crossing a ferry over an arm of the sea close to the railway bridge, and turning l. by the shore to a slight elevation on which stands a very old temple dedicated to *Benzaiten*. The spot commands a fine view of the bay and islands. Below, on the shore, lie sections of a petrified fir-tree, said by tradition to be the mast of the junk in which the Empress Jingō Kōgō was wrecked when returning from Korea. On the way back to the town, we pass the dilapidated Buddhist temple of *Sōfukuji*, containing the handsome tombs of the former princes of Chikuzen, the first of whom was Kuroda Nagamasa (d. 1623), an influential Christian convert, commemorated in the letters of the Jesuit missionaries under the name of Simon Condera.

From the port of Hakata, which has a pier over 400 ft. in length, steamers to Nagasaki and the south, and to Shimonoseki and Ōsaka ply almost daily.

Fukuoka (*Inn*, Kaiyō-kwan), formerly the residence of the Kuroda family, princes of Chikuzen,

and now capital of a prefecture, possesses many new buildings in foreign style. The Daimyō-machi and Tenjin-machi, extending from the castle to the Prefecture (*Kenchō*), are exceptionally fine streets. The castle is occupied by a garrison of 2,000 men. The Public Garden (*Nishi Kōen*) deserves a visit, for the sake of the views it affords. At the base seawards is a small shrine, and at low tide a pleasant walk brings one back to the town round the promontory.

Atago-san may be ascended, for which ½ hr. will suffice. Jinrikishas can be sent round to the western base, whence, continuing the excursion, we reach (2 *ri* further) *Mei-no-hama*. From here a détour should be made r. to a shrine of *Bishamon*, situated at the top of a lofty, well-wooded hill, which juts out into the sea and affords a charming view. Time, 1½ hr. The road runs alternately by the sea and through fir plantations, and is extremely picturesque.

The neighbourhood boasts two waterfalls. One, called *Kwaran-taki*, at the source of the Moromigawa, is distant about 4½ *ri*, of which 4 *ri* to the vill. of Ishigama can be done in jinrikisha. The fall measures about 100 ft. in height. The other, called *Raizan no Tōrō-daki*, on Ikazuchi-yama, lies 3 *ri* off by jinrikisha, and 1½ *ri* on foot.

Futsukaichi is the station for **Dazaifu** (*Inn*, Izumi-ya), a little under 1 *ri* distant by a somewhat bad jinrikisha road. This is one of the most celebrated places in the south, both for historical reasons

In early times Dazaifu was the seat of the Governor-Generalship of the island of Kyūshū,—a post which, though apparently honourable, was often used as a form of exile for offenders of high rank. The most celebrated of these exiled governors was Sugawara-no-Michizane, who is worshipped under the name of Tenjin (see p. 45).

and on account of the great Shintō temple dedicated to Tenjin, which is

approached through a bronze *torii* built in 1782, and then over a high-arched bridge spanning a large pond. The courtyard contains a number of cows, lions, and owls in bronze and stone. Upon application to the priests, various relics will be brought forth, including swords by famous smiths, a bronze statuette of Confucius, and some MSS.

About 1 m. from Dazaifu stands the Buddhist temple of *Kwanzeonji*, founded in the 7th century. It is dedicated to Kwannon, whose colossal image, flanked by two others, occupies the principal building. A number of interesting relics are here shown. About $1\frac{1}{2}$ m. from the station, on the side opposite to Dazaifu, is the sulphur spring of *Musashimura*. Above this will be seen a prominent peak crowned by a single fir-tree, under which is a small shrine. This is *Tempai-zan*, which commands an extensive view, and from which Michizane, looking towards Kyōto, worshipped the Emperor by whom he had been exiled.

To all true Japanese the Mikado is a God upon Earth (*Iki-gami*), and instinctively they put in practice the maxim, "Though he slay me, yet will I trust in him."

The sights of Dazaifu may easily be done in 2 hrs., so that it will be sufficient to stop between trains.

Tosu, though a junction, is an insignificant hamlet.

Kurume (Inns, Shio-ya, Matsuya), which stands on the l. bank of the Chikugo-gawa, produces vast quantities of *kasuri*, a blue cotton figured fabric extensively used for clothing and bed-quilts.

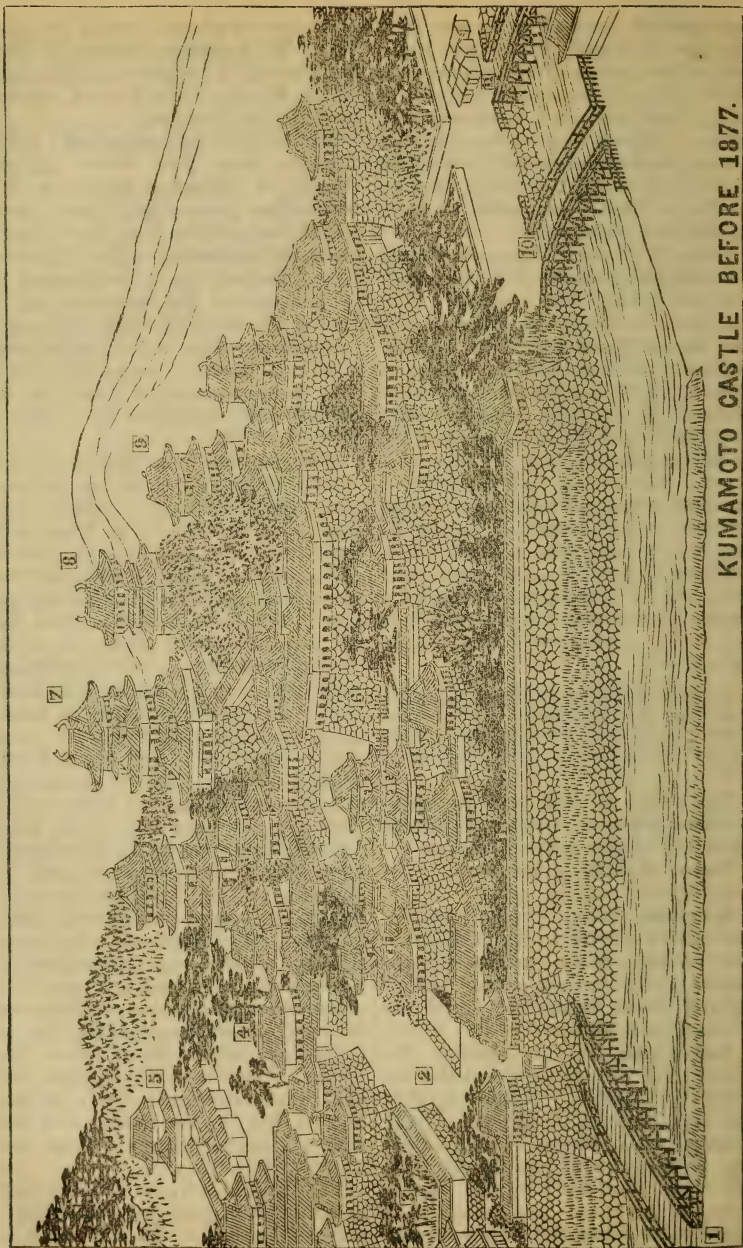
Yabegawa is the station for *Yanagawa*, which possesses the remains of a castle. At *Setaka*, close by, is a large sake factory. Near *Omuta* (Inns, Jūgo-an, Yamakawaya), the works of the *Miike Coal Mines* are indicated by the smoke rising from them. The prisoners of the *Shūchi-kwan*, one of the largest convict establishments in the em-

pire, are employed to dig out the coal. This whole district is carboniferous, *Nana-ura*, on the sea-shore 20 *chō* from Omuta, being specially productive.

Much rice is exported from *Takase*, where good views are obtained of Onsen-ga-take on the Shimabara peninsula. Near *Kono-ha*, but not visible from the railway, is a small eminence called *Tawarazaka*, crowned by a monument to the memory of the soldiers who fell during the fierce fighting that raged for eighteen days in this neighbourhood during the Satsuma Rebellion. The monument is a monolith of white marble brought from Yatsushiro in 1878.

Kumamoto (Inn, *Togi-ya, with European food and beds; and others near Semba-bashi), formerly the capital of the princes of Higo, and now the chief town of the prefecture of Kumamoto which comprises the two provinces of Higo and Chikugo, lies on the Shirakawa, 4 m. from the mouth of that river. It has fine streets planted with trees, and the remains of a magnificent castle built by Katō Kiyomasa, and now used as the headquarters of a large garrison. Kumamoto is redolent of Katō Kiyomasa's memory, and possesses two temples in his honour—one called *Katō-sha*, in the style of pure Shintō, the other called *Hominyōji*, belonging to the Nichiren sect of Buddhists whom Katō so zealously protected, while persecuting their enemies the Christians. This very popular temple, which is reached by a long flight of steps lined on either side by cherry-trees, is much resorted to by people possessed of the fox or labouring under other grave disorders. On great days of pilgrimage the cadenced prayer *Namu Myōhō Renge Kyō* can be heard, like the roar of the waves, far beyond the sacred precincts.

The citizens of Kumamoto are very proud of their park called *Suizenji*, once the garden of the country seat of the Hosokawa family.



KUMAMOTO CASTLE BEFORE 1877.

It is half a day's expedition from Kumamoto to **Kimbō-zan**, 2,100 ft. above the sea, the first 30 *chō* being done by jinrikisha as far as the village of *Shimazaka*, whence it is a walk up of about 3 *ri* by a rough path. The view from the top is very fine, taking in the gulf of Shimabara, the towering form of Fugen-dake on the Shimabara peninsula to the W., the island of Amakusa, and to the S. the Satsuma mountains. Almost due E. lies Aso-san, with its great columns of steam. Further N. runs another range of hills appearing to the l. of the road between Yamaga and Kumamoto, while below are the great plain, the city with its picturesque old castle, and the serpentine windings of the Shirakawa.

2.—FROM KOKURA TO DAZAIFU VIA HIKO-SAN.

Itinerary.

KOKURA to:—	Ri.	Chō.	M.
Yobuno	4	10	10 $\frac{1}{4}$
Kawara	2	2	5 $\frac{1}{4}$
Soida	3	11	8
Hiko-san	4	23	11 $\frac{1}{4}$
Koishiwara	3	—	7 $\frac{1}{4}$
Amagi	6	—	14 $\frac{1}{3}$
DAZAIFU	4	23	11 $\frac{1}{4}$
Total	27	33	68

There is fair accommodation at the chief villages passed through on this hilly route, which is only partly practicable for jinrikishas. The road traverses a cultivated plain between picturesque hills to *Yobuno*, at the foot of a ridge called

Ryōga-no-hana. It then crosses the Kibi-tōge, commanding a fine view of Kawara Ichi-no-take. From *Saitōjo* the road ascends again, winding round this peak and round Kawara Ni-no-take, then descending to the village of *Kawara*. Hence by jinrikisha to *Soida*, up the valley of a tributary of the Masuda-gawa, which takes its rise on Hiko-san, and after changing its name several times, as is the manner of Japanese rivers, falls into the sea between Kokura and Hakata. From *Soida* the road ascends the river bank to Masuda and *Ochiai*, where the river branches and the l. branch is followed up a steep ravine. After 1 $\frac{1}{4}$ hr. walk from Masuda, that portion of the *Hiko-san Range* known as *Shōjiku-take* comes in view. The path now becomes rocky and ascends to *Oiwake*, whence we have a fine view of *Kambuku-yama*, a conical wooded peak, and of *Shōjiku-take*, a long grass-grown ridge. A flight of broad, rough steps leads to a bronze *torii* marking the entrance of the road to the shrine of Gongen Sama. This is a steep ascent of 42 *chō* by the most direct way. The vicinity of the vill. of

Hiko-san, so called from the range on which it stands, has many good walks affording splendid views of *Kōshō-san*, *Umami-yama*, *Kambuku*, and other mountains. From *Hiko-san*, the traveller retraces his steps to *Oiwake*, where the road divides, the l. branch leading towards the province of Chikuzen. As far as *Shioi*

The illustration on the opposite page shows Kumamoto Castle in its original perfect state—a typical specimen of this style of edifice. The chief parts were:—

1. Geba-bashi (Dismounting Bridge).
2. Minami-zaka (Southern Approach).
3. The Daimyō's Residence.
4. The South Gate.
5. Taiko-yagura (Drum Turret).

6. Take-no-maru.
7. Ichi-no-tenshu (First Keep).
8. Ni-no-tenshu (Second Keep).
9. Udo-yagura (Turret).
10. Umayu-bashi (Stable Bridge).
11. Yabu-no-uchi-bashi (Bridge).

(baths and inns), on the bank of the Shioi-gawa, the road is level. It then crosses the Kaifuku-tōge and several other hills, before reaching the boundary between the provinces of Buzen and Chikuzen, 8 *chō* on this side of

Koishiwara. This place is noted for earthenware of a dark colour, made in the neighbourhood by descendants of Korean potters, who are said to have migrated hither after the conquest of their native country by Hideyoshi. Descending the valley of the Daikon-gawa, the road traverses a vast plain of arable land to *Jizōgaya*, before arriving at the large town of

Amagi (*Inn*, Mizuire-ya). Hence one may either proceed by jinrikisha the whole way to Dazaifu, or turn aside at *Yamae* (*Inns*, Take-ya, Kokura-ya), whence to *Futsukaichi* on the railway is a distance of 2 *ri*.

For **Dazaifu** see p. 426.

3.—TO SAGA BY THE TOSU-SAGA BRANCH OF THE KYŪSHŪ RAILWAY, AND ON TO NAGASAKI BY ROAD.

Distance from Tosu.	Names of Stations.
—	TOSU
5 m.	Nakabaru.
10	Kanzaki.
15½	SAGA.

This short branch is traversed in less than 1 hr. There are pleasant green hills to the r.; to the l. is an extensive plain famous for its rice cultivation, the province of Hizen being said to produce in one year sufficient rice to feed its inhabitants for five years.

Kanzaki is a large and flourishing town, noted chiefly for the manufacture of vermicelli and macaroni.

Saga (*Inns*, Hitotsu-ya, Sakai-ya), an old and celebrated castle-town, was formerly the seat of the Nabeshima family, princes of Hizen, whose present representative, Marquis Nabeshima, now occupies the post of Grand Master of Ceremonies at the Imperial Court, and was formerly Japanese Minister to Italy. The chief feature of the place is the Shimbaba park, which contains shrines (*Matsubara Jinja*) dedicated to the memory of the ancestors of the Nabeshimas. The temple court is full of monuments in stone, bronze, and porcelain. A festival is held annually on the 10th and 11th April. Of the old castle little now remains; but a splendid effect is produced in August, when the extensive moats are filled with lotus-flowers.

About ½ *ri* to the N. of the castle stands *Kōno no O Chaya*, the Nabeshimas' country-seat, with a pretty garden which, in the absence of the family, visitors are shown over by courtesy of the custodian.

Saga was the scene of one of the small civil wars which followed the great revolution of 1868, when feudalism was making its last struggle against Imperialism and Europeanisation. Etō Shimpei, sometime Minister of Justice under the new Imperial Government, having returned to his home in Saga, raised the standard of revolt, expecting all Kyūshū to follow him. In this, however, he was disappointed, and the rising was put down in ten days. Etō and ten other ringleaders were condemned to death, and their heads exposed on the pillory. This took place in 1874.

By leaving Saga early with two jinrikisha-men, the 1.30 P.M. boat to Tokitsu for Nagasaki may be caught at Sonogi, passing through Takeo and Ureshino (see p. 419). Should the boat be missed, it is possible by taking fresh runners to reach Nagasaki the same evening, as the road is generally well-maintained throughout. The way winds round the head of the Gulf of Ōmura until the main road leading from Nagasaki to Isahaya is joined, a description of which will be found on p. 423.

The following is the whole itinerary by road:—

SAGA to:—	Ri.	Chō.	M.
Ushizu	2	18	6
Oda	2	5	5 $\frac{1}{4}$
Kitataka	2	12	5 $\frac{3}{4}$
TAKEO (Tsukazaki)	1	15	3 $\frac{1}{2}$
Ureshino	3	27	9 $\frac{1}{4}$
Sonogi	3	5	7 $\frac{3}{4}$
Ōmura	4	24	11 $\frac{1}{2}$
Eishō	3	—	7 $\frac{1}{4}$
Yagami	3	32	9 $\frac{1}{2}$
NAGASAKI	3	17	8 $\frac{1}{2}$
Total	30	10	74

4.—FROM HAKATA TO SAGA OVER THE MOUNTAINS.

Itinerary.

HAKATA to:—	Ri.	Chō.	M.
Sowara	32	21	$\frac{1}{4}$
Tamura	1	16	3 $\frac{1}{2}$
Iiba	1	20	3 $\frac{3}{4}$
Mitsuze-yama	1	27	4 $\frac{1}{4}$
Sandanda	3	9	8
Daichigawara	2	13	5 $\frac{3}{4}$
SAGA	2	1	5
Total	13	10	32 $\frac{1}{2}$

Nine *ri* of this road are generally practicable for jinrikishas. The portion between Iiba and Sandanda must be walked. Near Sandanda is a fine waterfall 250 ft. high, called *Kiyomizu-no-taki*, with a shrine dedicated to Kwannon. There are also two or three small spas in this neighbourhood, of which the best is *Furuyu*, possessing several good inns. Further noteworthy are the old Buddhist temple of *Jissō-in* and the Shintō shrine of *Yodo-hime*, the oldest in Kyūshū, quaintly situated by the riverside at the foot of the mountains, and much resorted to by holiday-makers from Saga.

5.—FROM HAKATA BY THE COAST TO HAMASAKI AND ARITA.

Itinerary.

HAKATA to:—	Ri.	Chō.	M.
Meinohama	2	3	5
Imajuku	1	17	3 $\frac{3}{4}$
Maebaru	1	31	4 $\frac{1}{2}$
Fukae	2	7	5 $\frac{1}{4}$
Hamasaki	4	9	10 $\frac{1}{4}$
Tokusue	4	—	9 $\frac{3}{4}$
Imari	4	8	10 $\frac{1}{4}$
ARITA	3	19	8 $\frac{1}{2}$
Total	23	22	57 $\frac{1}{2}$

This picturesque trip is practicable for jinrikishas throughout, and may be continued on to Nagasaki by reversing Excursion No. 3 given on pp. 419-20. About 2 $\frac{1}{2}$ *ri* off the road from **Maebaru** (*Inn*, Kōji-ya), is a singular cavern which can only be entered from the sea. Boats for this purpose are obtainable at the vill. of *Keiya*. Near **Hamasaki** (*Inn*, Manju-ya), lies the town of *Karatsu*, noted for its coal.

Imari and **Arita**, see p. 420.

ROUTE 60.

THE YABAKEI VALLEY.

1.—KURUME TO YABAKEI AND NAKATSU.

Yabakei is the name applied to a portion of the valley of the *Takase-gawa*, a little S. of the vill. of Hida in Buzen (not to be confounded with Hita in Bungo) and to the side valley of a small affluent, the *Atodagawa*, which there falls in. The stretch most famous for its beauty is that near the forking of the streams at the hamlet of Ao. Yabakei may be reached from Nakatsu, from Ōita and Beppu via the former castle-town of Mori,—a mountainous route of some 16 *ri* which brings one to the upper waters of

the above-named affluent,—from Kumamoto, or from Kurume or Futsukaichi station on the Kyūshū Railway. This last is considered the regular route by the Japanese, the choice between starting from Kurume (the old road leading up the l. bank of the Nishiki-gawa, also called Chikugo-gawa) and starting from Futsukaichi (the new road which leads up the r. bank), depending on the state in which each of these may happen to be after floods, repairs, etc. Jinrikishas can be taken all the way,—two men necessary, at any rate from Yoshii onwards. Time 2 days, stopping the first night at Hita in Bungo. The first day is a very short one, and it would be quite possible to reach Hita in one day from Hakata by taking the first train thence to Kurume or Futsukaichi.

Itinerary.

KURUME to:—	Ri.	Chō.	M.
Yoshii	6	16	15 $\frac{3}{4}$
HITA (Kuma) ..	5	9	12 $\frac{3}{4}$
Morizane	4	10	10 $\frac{1}{2}$
Miyazono	1	31	4 $\frac{1}{2}$
Ao	3	27	9 $\frac{1}{4}$
Hida in Buzen ..		7	$\frac{1}{2}$
NAKATSU	3	12	8 $\frac{1}{4}$
Total	25	4	61 $\frac{1}{2}$

Leaving **Kurume** (*Inns*, Shio-ya, Matsu-ya), one proceeds E. towards the hills, the highest point of which is *Kōra-san*, at whose foot, 2 *ri* from Kurume, stands a famous Shintō temple, the goal of many pilgrimages,—festival on the 9th day of the 9th moon, oldstyle. The object is not to cross this range, but to turn it by bending to the N. for a short while; and so one continues the whole way to Yoshii along a good road over a level fertile plain, bordered on the l. at a greater distance by another mountain range. The vegetable wax-tree is the dominant tree all over this district.

Yoshii (fair inn) is a good-sized town. At *Yamakita*, 1 $\frac{1}{2}$ *ri* beyond

Yoshii, the road begins to ascend the Myōji-ga-tōge by the side of the dashing Nishiki-gawa, which is followed up most of the way to

Hita. This is a double town, the part we arrive at being called *Kuma* (*Inn* by Kogō), while the other half is called *Mameda* (*Inn*, Arimura). The two are separated by an open space some 6 *chō* wide, and both formerly boasted small castles. Hita is still the residence of numerous literati of the old Chinese school.

[The way (*Shindō*) from Futsukaichi to Hita via Amagi and Kugumiya is nearly 2 *ri* shorter, and brings the traveller out at Mameda.]

A long ascent leads from Mameda over the Morizane-tōge (also called Kurizane-tōge), much of which must be walked. Hiko-san, some 3 *ri* distant, is well seen from the top of the pass. The scenery about *Miyazono* gives a slight foretaste of the curious rockery which culminates a few miles lower down. At the bridge of *Ao* (*Inn*, *Dai-ichi-rō) one alights to see the beauties of the place; for this is

Yabakei proper,—the neighbourhood whose pinnacled and castellated crags so many poets have sung. They resemble the apparently impossible mountains of Chinese and Japanese *kakemonos*; and whether the European traveller be or be not as much entranced by the scene as a native, he will at least allow that it is most characteristic. About $\frac{1}{2}$ hr. walk up the side stream, the *Atoda-gawa*, stands the celebrated and extremely curious Buddhist temple of *Rakanji*, built on the side of a steep hill, and containing an immense number of stone images,—some in shallow caves, some in the open. There are said to be no less than 3,700 images on this and the opposite hill, where the temple formerly stood. Any one sleeping at *Ao*, or less conveniently at

Hida (*Inn*, Saiwai-ya), could spend one or two delightful days ex-

ploring the neighbourhood, especially the upper course of the Atodagawa. Some of the finest rocks, with cuttings along the cliff, occur a little below Ao; but 1 *ri* further down, the peculiar scenery ends, and the road lies mostly away from the river. There is, however, considerable beauty all the way to Nakatsu (see next page), owing to the fantastic chains of hills which appear to close in the plain on either side.

Ideguchi or *Deguchi*, the way to which is a succession of ascents and descents, and often little more than a series of steps. From Ideguchi the route leads across a park-like country studded with pine-trees, the mountains beyond helping to make a charming picture.

Hita (see previous page).

2.—KUMAMOTO TO HITA (FOR YABAKEI).

Itinerary.

KUMAMOTO to:—	Ri.	Chō.	M.
Tateno	7	27	19
Bōjū	3	21	8 $\frac{1}{2}$
Miyachi	1	3	2 $\frac{3}{4}$
Uchinomaki	2	10	5 $\frac{1}{2}$
Ichinoharu	4	25	11 $\frac{1}{2}$
Miyanoharu		31	2
Ideguchi (Deguchi)	3	27	9 $\frac{1}{4}$
Nishi-Ōyama	2	26	6 $\frac{3}{4}$
HITA (Mameda) ..	2	20	6 $\frac{1}{4}$
Total	29	10	71 $\frac{1}{2}$

Jinrikishas can be taken across the plain as far as

Uchinomaki (several small inns). From here the path leads across a bleak desolate range of hills to

Ichinoharu, which lies in a valley.

Miyanoharu is situated in the next valley, across a small ridge. From here the path is steep up and down to

Tsuitate, a tiny spa which nestles in a picturesque gorge, and consists of about forty inns. The springs bubble up close to the river bank, some indeed in the rapid stream itself.

These mineral springs—so tradition says—were discovered by some followers of the Empress Jingō, who espied them from the mountain above, whence the name of *Yu-mi-yama*, or “Hot spring Viewing Mountain.”

A fine waterfall is passed before reaching

ROUTE 61.

NORTH - EASTERN KYŪSHŪ AND
ACROSS COUNTRY TO KUMAMOTO.

Itinerary.

KOKURA to:—	Ri.	Chō.	M.
Sone	2	13	5 $\frac{3}{4}$
Gyōji (Ōhashi) ..	3	23	9
Shiida	3	14	8 $\frac{1}{4}$
Hachiya	2	9	5 $\frac{1}{2}$
NAKATSU	2	—	5
Yokkaichi	4	7	10 $\frac{1}{4}$
Usa	1	9	3
Tateishi	3	20	8 $\frac{3}{4}$
Hiji	5	—	12 $\frac{1}{4}$
Beppu	3	22	8 $\frac{1}{2}$
ŌITA	3	—	7 $\frac{1}{4}$
Notsubara	3	3	7 $\frac{1}{2}$
Takeno-tōge	4	—	9 $\frac{3}{4}$
TAKEDA	4	—	9 $\frac{3}{4}$
Sugabu	2	32	7
Sasakura	2	5	5 $\frac{1}{4}$
Miyachi	2	11	5 $\frac{1}{2}$
Bōjū	1	3	2 $\frac{3}{4}$
Tateno	3	21	8 $\frac{1}{2}$
KUMAMOTO	7	27	19

Total..... 64 26 158

This route, embracing as it does the natural marvels of Beppu and Takeda and the beauties of the neighbourhood of Aso-san, may be reckoned one of the most interesting in Japan. It will be still more so if the Yabakei valley, described in the previous Route, be visited from Nakatsu. The least attractive part is the 13 $\frac{1}{2}$ *ri* from Kokura to Nakatsu, which may be avoided by taking

the steamer that leaves Moji daily for the latter port.

The road out of Kokura is excellent, and jinrikishas may be availed of. There are also *basha*—very small, very low, apparently springless, and without seats, six guests packed like herrings squatting in them *à la japonaise*. One horse draws this palace on wheels.

Pretty views are obtained of the sea with islands; and after a time the Fuji of Bungo (Yufu-dake), Tsurumi-dake, Inu-ga-take, and other picturesque mountains are seen ahead and to the r.

Gyōji (*Inn*, Udon-ya) and **Ōhashi** are separated only by a bridge. After passing **Hachiya**, one sees the *Mole of Ushima*, thanks to which, in the last century, a better harbour was obtained than any other in the neighbourhood, Nakatsu and Nagasu both being wretched in that respect.

Nakatsu (*Inns*, Sarasa-ya, Tsuta-ya), although a large town, labours under the disadvantages of its bad harbour and of the growing importance of Moji. From this to the vill. of Yokkaichi on the r. will be observed a high, detached mountain called *Hachimen-zan*, or the "Eight-faced Mountain." It has a singular conformation, much resembling near the summit an ivy-covered fortress. The next 3 *ri* are flat and uninteresting. The ground then rises steadily, leaving the sea. From Tamashita onwards the scenery becomes picturesque. One mile beyond **Yokkaichi** (*Inn*, Nara-ya), the road crosses the Hyakkwan river.

Usa (*Inn*, Okamoto-ya) lies at the bottom of a basin formed by surrounding hills. The road leads under a fine large brass *torii*, crosses the river (here flowing through a rocky ravine) by a handsome covered bridge coloured red, and then passes under an antique gateway. Beyond this a wide street leads to a pretty park, where stand three Shintō

shrines dedicated respectively to the Emperors Ōjin and Chūai and to the Empress Jingō, all bright red and embowered in trees. They are famous throughout Kyūshū under the name of *Usa-no-Hachiman*.

As soon as the province of Bungo is entered, the scenery becomes bolder, hills rising on each side to a height of 1,000 ft. At Mukunoto is a large reservoir formed by the damming up of the valley.

Tateishi (*Inn*, Ebisu-ya). Passing Kinzan-bashi, the road becomes level and the view gradually opens out. We then descend a steep hill and reach Nobara-mura, from which a road l. goes direct to **Hiji**; but that to the r. is recommended for the scenery. Crossing the river Gogawa, a steep pull of 1 hr. up a good road leads to the top of the *Kanagoi-tōge*. Here a halt should be made, and one of the peaks ascended for the sake of the view, for which 10 min. will suffice. Yufu-dake is seen to the S.; Karaki-yama to the W.; there is a magnificent panorama of the coast and bay from Kizuki N. to Ōita S., and of the Bungo Channel; the Gulf of Ōita lies below. The road descends by steep gradients to the shore. A fine road winds round to Ōita, 1 m. from the foot of the mountain. Wide sands extend for the next *ri* to Tanegawa, a dirty village with a curious arrangement of open hot baths, one to about every six houses, on both sides of the street. The water comes from the hot springs above Beppu. Immense numbers of dwarf mulberry-trees remind one that Bungo is noted for its silk.

Beppu (*Inn*, *Hinago-ya), besides being a port of call for steamers, is a celebrated resort on account of its hot baths. Every street has a public bath-house, and the water is also led into the hotels, the whole ground of the semi-circular flat that girds the bay being undermined by volcanic vapours and hot water. In the suburb of Hamawake, on the shore across the river Asami, are

two very large bath-houses called the Eastern and Western Baths (*Higashi no yu* and *Nishi no yu*). Each accommodates about 400 patients, the sight of whom bathing is a unique spectacle. The baths, which are sunk in the ground, are graduated to suit all sorts of chronic diseases, and on the pillars are labels giving the requisite information. The sea-water flows in gently at high tide, thus reducing the temperature. Visitors are warned in the native guide-book "not to kill the ox while straightening the horns," that is, not to injure their constitutions in the effort to cure a local affection. The temperature of the waters, which are alkaline and chalybeate with large quantities of carbonic acid gas, is from 100° to 132° F.

To the S.W., on the bay, is a lofty precipice called *Takazaki*—easily ascended from the land side—whose summit commands a glorious view.

[No person eager for new sights and not over-squeamish, should fail to visit the solfataras from which the hot baths are supplied,—a distance of 1 *ri* 8 *chō* by jinrikisha to the vill. of *Kannawa-mura*. Open hot baths will be noticed at intervals by the roadside. In the village is a steam bath-house which holds sixteen persons at a time. It is walled round with stone and roofed in, and has but a small aperture for ventilation. The floor is a lattice, under which rushes a stream of natural boiling water. The entrance is by a low door covered with a straw mat, beneath a curious shrine. Intending bathers wait in a large ante-room in a state of nudity, each paying 10 *sen* for the day, and receiving a tally. As soon as one emerges from under the mat, another gives up his tally and enters, each stopping in for about an hour. The bathers

come out covered with droppings of mud and rushes which fall from the roof, and hasten to cool themselves at a large pool on the other side of the street under six spouts of fresh water. Along the sides of the village street are to be seen kettles and saucepans set to boil over holes in the ground. Large quantities of natural hot water flow through pipes from the springs above the village; and opposite the door of each house is a set of holes for cooking purposes, covered with sods when not wanted. The largest geyser, *Umi Jigoku*, is prettily situated under a leafy bank. It measures 42 ft. in diameter, and the water, which is intensely green, boils with great force, but does not rise above 2 or 3 ft. Another, called *Ishi Jigoku*, is full of reddish stones; a third, *Bōzu Jigoku*, situated in a wood of firs and bamboos near by, also deserves a visit. This geyser consists of light grey mud, and emits a deafening noise.]

Behind the town of Beppu rises *Tsurumi-yama*, the centre of all this volcanic activity. To explore its well-wooded ravines would no doubt well repay the trouble taken. *Yufu-dake*, also called the Bungo Fuji on account of its conical shape, stands at the back of Beppu.

The trip by jinrikisha from Beppu to Ōita is one of the most picturesque in Japan. On the r. are high cliffs covered with foliage, the sea is far below, and mountains rise in the distance.

Ōita (*Inn* by Mizuno), capital of the prefecture of the same name, is a large and busy port with straggling suburbs. The chief manufacture is silk yarn, which is produced in large quantities.

It was to this place that the Portuguese adventurer, Mendez Pinto, found his way in the year 1543, when he had discovered

Japan, and met with a friendly reception from the local Daimyō. The wonders of his arquebuse, the first explosive weapon ever seen by the Japanese, are still spoken of by the townsfolk. The great Jesuit missionary, St. Francis Xavier, also spent some time at Ōita a few years later; and Ōtomo, the lord of Funai, as Ōita used to be called, was the first Daimyō to become a Christian.

After leaving Ōita, the road runs between rocky walls covered with foliage to

Notsubara. One mile before reaching the vill. there is a saline spring, which also contains carbonic acid gas. Notsubara lies in the middle of a very large crater, having perpendicular walls of rock covered with vegetation. Through this crater runs a river which the road crosses on two parallel bridges (*Tsurutsu-bashi*), one low for dry seasons, and one very high for flood-time. On passing over the top of the crater wall, a lovely view opens out. The road continues through wild and picturesque scenery, until at 5 *ri* from Ōita it emerges on a plateau. Again it ascends for 1½ *ri* to the top of the *Takeno-tōge*, where the Fujiya inn offers rough but welcome shelter. The descent is through well-wooded country to

Takeda (*Inn*, by Kawamura in Teramachi). This remarkable place, which was once a Daimyō's seat, is shut out from the rest of the world by a natural wall of limestone about 180 ft. high and from 20 ft. to 30 ft. broad. This wall rises almost perpendicularly from the plain, and completely encloses the town, through which runs a broad river, the Inaba-gawa. Access was formerly obtained by a sloping path to the summit outside, and by a similar one inside. About twenty-five years ago, seven or eight tunnels were cut through the rock, 18 ft. wide and 20 ft. high. The southern tunnel is 180 yds. long, 15 ft. wide, and 12 ft. high, and has a deep well near the outer entrance. Close to it is a singular waterfall in a zigzag, called *Shira-taki*, the left face 200

ft. wide, the right forming an entering angle 35 ft. and 25 ft., the whole being about 30 ft. high. As one approaches the outside of the rocky wall, there is no sign whatever of any human dwellings beyond; but then comes the plunge through the damp, dark hole, and on emerging into daylight one finds oneself on the outskirts of the clean and busy little town of 8,000 inhabitants, which played a prominent part in the Satsuma Rebellion. Four *ri* from Takeda on the east, is a second grand fall of 300 ft., called *Chinda*. Prisoners condemned to death were precipitated over this in ancient times, and if they escaped alive were pardoned. On the west, about 4 *ri* distant, is the *Shinomizu* fall, 180 ft. high.

On leaving Takeda, the road gradually ascends until a ridge about 1,500 ft. above sea-level is reached, which affords splendid views. At the village of

Sugabu, the road joins the old main road from Ōita, now little used. On the l. rises Sobo-san, on the r. Kujū-san, and in front Aso-san with its pillar of smoke. There is an inn at *Sasakura*, soon after leaving which vill. the road enters a ravine. The descent is unusually steep for nearly 1,000 ft.,—in fact it is a plunge into the old *Crater of Aso-san* with its teeming hamlets, the first of these, about a mile from the bottom of the descent, being

Sakanashi (*Inn*, Sonoda-ya). On the l. rises Neko-dake, and on the r. the rocky wall of the old crater sweeping round in a majestic circle. *Miyachi* lies a little off the main road. From

Bōjū, there is a jinrikisha road all the way to

Kumamoto (see p. 427).

ROUTE 62.

ASO-SAN.

An excursion to this, the largest crater in the world, may best be made from Kumamoto, and can be easily accomplished in 2 days, mostly by jinrikisha. Nor is the crater the sole attraction, for the whole country round Aso-san is singularly beautiful.

The five peaks of Aso-san are called Kineshima-dake, Eboshi-dake, Naka-dake, Taka-dake, and Neko-dake. The crater, which measures from 10 to 14 miles in diameter, is popularly said to contain a hundred villages; but this round number is an exaggeration. Eruptions of Aso-san have been chronicled from the beginning of Japanese history. The last was in February, 1884, when immense quantities of black ashes and dust were ejected and carried by the wind as far as Kumamoto, where for three days it was so dark that artificial light had to be used. The crops in many of the fields in the intervening valley were destroyed by the ashes. Great activity also marked the volcano and geysers in 1889, at the time of the earthquake on the 28th July, which did much damage in Kumamoto and was felt severely 70 miles away. Those desirous of further details concerning this remarkable locality, will find them in a paper by Prof. John Milne, F.R.S., in Vol. IX, Pt. II, of the *Transactions of the Seismological Society of Japan*.

Some after leaving Kumamoto, the road descends r. to the bank of the river; and straight ahead is seen the lofty column of steam ascending from Yunotan, half-way up the mountain side. The whole distance to Bōjū is 11 *ri* 12 *chō* (27 $\frac{3}{4}$ m.). At a distance of 7 *ri* 27 *chō* (19 m.), from Kumamoto stands Tatenō (Inn, Oyama), situated between two lofty mountains—Kitamuki-yama on the r., and Tatenō-yama on the l. At this point it is well to leave the jinrikishas, sending them on to Bōjū, and to visit *Tochinoki Shinyu* on the r. of the road, from which the ascent can be made viâ Yunotan to the crater of Aso-san, and the descent thence to Bōjū.

[Should the traveller be going on from this place to Ōita, he should proceed about $\frac{1}{2}$ mile be-

fore leaving the road for Tochinoki, and visit two cascades—*Shiraito-no-taki* and *Sugaruga-no-taki*—formed by the fall of the river Kurokawa over a ledge of black rocks. They are close to the roadside, a narrow path descending for a few yards to a small jutting plateau crowned with trees. Standing on this, we see both falls at once, Shiraito on the r., Sugaruga on the l. Dobin-dake rises in the background, the whole forming a perfect picture whose rare beauty will never be forgotten.]

The road descends from Tatenō on the r. for about $\frac{1}{4}$ m., then by a zigzag to the river bank opposite Tawara-yama. Here two streams meet at the foot of a precipice some 500 ft. high, clothed with verdure; and on a jutting rock stands the inn of Tochinoki Shinyu. The hot springs are close by, with a special bath for foreigners. There is also a villa called *Tohita*, formerly belonging to the Daimyō Hosokawa, where a polite request for accommodation will generally meet with a favourable response. From this place a mountain path for 2 m. along the ravine leads to the old spa, where people of all ages and both sexes disport themselves in *al fresco* baths ingeniously erected against the side of the hill. Descending to the water a few steps to the l., we find ourselves opposite to *Aigaeri*, a fine waterfall. In order to save time, a guide should be procured at Tochinoki. A steady ascent thence leads over a grassy moor to Yunotan, 1 $\frac{1}{2}$ *ri*. The view of the valley behind, in the direction of Kumamoto, is remarkably fine. At *Yunotan* (inn with hot baths), is a great geyser of red mud and boiling water, varying from 12 ft. to 18 ft. in height, and about 30 ft. in diameter. From this a steady walk of 2 hrs. takes one to the summit. About $\frac{1}{4}$ m. from the crater is a temporary

village, only occupied from March to October by sulphur workers. One or two of these men will accompany the visitor to the crater, and point out to him the best way over the cinders and scoriæ. On surmounting the ridge, there is a descent of about 15 ft. to a bed of ashes which fills half the cavity. From the edge of this we look down to the orifice about 150 feet below, from which boiling water and masses of sulphur are constantly ejected with loud detonations. The guide will climb down and procure a lump of crude sulphur quite hot; but visitors are not allowed to descend, owing to the danger. About forty people live at the village during the summer, some of whom generally fall victims to accidents during the course of the season. A sacred sword preserved in a temple on Aso-san is much venerated by the people, and watched over day and night by an official in antique garb.

The descent to *Bōjū*, 2 hrs., reveals the wonderful panorama of the old crater, out of which rises a modern peak. The walls surrounding it are about 800 ft. high; and the bottom, which seems quite level, is studded with villages. *Bōjū* is situated at the end farthest from Kumamoto, about $1\frac{1}{2}$ *ri* from the eastern wall.

The road back runs almost due west for $3\frac{1}{2}$ *ri* to Tateno. On the l. we see Aso-san and Dobin-dake, and the pillar of steam from Yunotan; on the r., the old road ascending to the Futa-ai-no-tōge. A fine bridge crosses the Kurokawa at the exit from the old crater, and 1 *ri* further we reach the waterfalls and Tateno already described.

ROUTE 63.

FROM KUMAMOTO TO NOBEOKA AND ŌITA. [NOBEOKA TO MIYAZAKI, FUKUYAMA, AND KAGOSHIMA.]

ASCENT OF SOBO-SAN. THE RAPIDS OF THE GOKASE-GAWA AND THE ŌNAGAWA.

Itinerary.

KUMAMOTO to:— *Ri Chō. M.*

Mifune	4	13	$10\frac{3}{4}$
Hamamachi (Yabe) 6	31	$16\frac{3}{4}$	
Mamihara	5	30	$14\frac{1}{4}$
Mitai	6	—	$14\frac{3}{4}$
Miyamizu	4	18	11
Shimmachi	3	—	$7\frac{1}{4}$
Takeshita	1	—	$2\frac{1}{2}$

NOBEOKA ($5\frac{1}{2}$ hrs.

by boat, or)..... 6 18 $15\frac{3}{4}$

Kumada..... 4 7 $10\frac{1}{4}$

Shigeoka..... 6 — $14\frac{3}{4}$

Onoichi..... 2 3 5

Miya-no-ichi 4 29 $11\frac{3}{4}$

Hosonaga..... 3 — $7\frac{1}{4}$

Tsurusaki (5 hrs.

by boat).....

ŌITA..... 2 10 $5\frac{1}{2}$

Total..... 60 15 $147\frac{1}{2}$

Plus 5 hrs. by boat.

[The above itinerary is that of the main road. In order to ascend **Sobo-san**, a more northerly road has to be followed for the first portion of the route, namely to *Shinyu*,—a 3 hrs. journey, all by jinrikisha except the last $\frac{1}{2}$ hr. (p. 437). It is a walk of $9\frac{1}{2}$ *ri* from Shinyu to Kawachi, passing through Shimmachi and *Takamori* (*Im*, Sakai-ya), 5 *ri* from Shinyu. From Kawachi the ascent of Sobo-san is made,—a mountain by some considered to be the highest in Kyūshū, though the palm is more generally awarded to Kirishima-yama further to the south (see page 443). Leaving Takamori, a climb

of $\frac{1}{2}$ hr. leads to the top of a pass, 2,950 ft. above the sea, a little beyond which Sobo-san comes in sight. The road onwards is one of continuous ups and downs; but the country is very beautiful, especially where the path crosses the narrow valley called Kawabashiri, $2\frac{1}{2}$ ri from Takamori. Magnificent cryptomerias rise up on the opposite side of the valley, some being nearly 200 ft. in height, and presenting a most imposing aspect when viewed from the valley below. From *Kawachi* (Inn, Kajiya), 1,500 ft. above the sea, the way up Sobo-san lies over the *Mieno-tôge*, 2,800 ft. high, and through the vill. of *Gokashô*, $1\frac{1}{2}$ hr., the actual ascent commencing at a torrent-bed $\frac{3}{4}$ hr. from the latter place. The climb, which is very rough and steep—especially the last 1,000 ft.—will take a good mountaineer 2 hrs., or 5 hrs. from Kawachi including stoppages. The profusion of maples on the sides of the mountain opposite is a wonderful spectacle in autumn. From the summit of Sobo, 6,100 ft., there is a grand panorama of mountains stretching range beyond range and peak beyond peak. To the N.E. appears the sea in the vicinity of Ôita, and even the island of Shikoku is visible in clear weather. A *torii* and a small stone shrine crown the summit. The descent to Kawachi takes $4\frac{1}{2}$ hrs., whence it is $3\frac{1}{2}$ ri to the point where the main Nobeoka road is joined at *Mitai*, the whole way being marvellously beautiful,—worthy of Switzerland itself.]

After *Mitai*, the road enters a magnificent gorge through which runs a deep, emerald green river with rocky walls rising on either side to a height of many hundred feet. These walls once formed part

of a huge stream of lava which flowed down from the crater of Aso-san.

Miyamizu (fair accommodation) is prettily situated among the hills. The road onwards follows the *Gokase-gawa* to *Shimmachi*, the copper mines in whose vicinity were formerly of some note. At

Takeshita, boat can be taken down the river, which has some foaming rapids and overhanging rocks. Traps are used on this river for catching trout. They consist of a kind of *chevaux de frise*, made of bamboo and fixed transversely across the stream at the top of the rapids, the force of the current being there so great that the fish, when once caught in the trap, find escape impossible.

Nobeoka (Inn, Kome-ya) is a considerable town built on both sides of the *Gokase-gawa*. Not far off is *Nunobiki-taki*, one of the finest waterfalls in Japan, whose height is estimated at 240 ft., its breadth at 30 ft.

Nobeoka was the last stronghold of the Satsuma rebels. On the 14th August, 1877, the town surrendered—8,000 insurgents, among whom nearly 3,000 wounded, giving themselves up. The rebel chief Saigô, with 500 devoted followers, fought his way out and escaped to Kagoshima.

[The dreary stretch of coast southwards from Nobeoka to **Miyazaki** can be traversed by jinrikisha with two men in one day. It takes another day thence, via **Miyakonojô**, to reach **Fukuyama** on the shores of the Gulf of Kagoshima. The province of Hyûga, through which most of the way lies, is sparsely inhabited by a population poor, primitive, and holding little intercourse with the outer world. The best *Inns* are as follows:

At Miyazaki, *Seiwa-kwan*.
 „ Miyakonojô, *Mochinaga*.
 „ Fukuyama, *Jôki no Tanya*.

From here small steamers ply across the bay to Kagoshima, a distance of 21 miles.]

Though much less beautiful than the first half of the journey, the second half from Nobeoka to Ōita is yet not devoid of interest. On leaving Nobeoka, the road follows up the Kitagawa from its mouth until it becomes a tiny rill. The *Akamatsu-tōge*, 1,250 ft. above the sea, is passed about 1 *ri* before reaching

Shigeoka (poor accommodation). The chief feature of the next day's journey consists in the high passes that have to be crossed—first the *Onoichi-tōge*, where a fierce battle was fought during the Satsuma Rebellion, and the *Mikuni-tōge*, 2,150 ft. high, so called because portions of the three provinces of Hyūga, Bungo, and Higo are visible from the top. The view is a very fine one.

On the top of the Mikuni-tōge is the grave of the Daimyō of Mimizu, who, during the rebellion, was surprised by the Imperial troops in a rude fort which he had constructed, and together with his followers was captured and slain.

From the summit of the pass to **Miya-no-ichi** (*Inn*, *Fuji-ya), is about 2 *ri* of constant ascents and descents. Quitting this town, the road at first passes along a fine avenue of cryptomerias, and then descends to meet the river Ōnagawa at *Hosonaga*, a small cluster of houses. Travellers here usually abandon the road, and engage a boat for the rest of the way to *Tsurusaki* on the coast, whence by jinrikisha to

Ōita (see p. 435). The voyage down the river includes the shooting of a remarkably fine rapid.

If it be wished to shorten this trip and yet retain the best part of it, the boat journey from Hosonaga may stop at *Ichiba*, which is only an hour or so down the river and includes the finest rapid. From Ichiba a road runs almost due W. to *Takeda*, the distance being about $7\frac{1}{2}$ *ri*.

ROUTE 64.

KAGOSHIMA.

1. WAYS TO KAGOSHIMA. 2. KAGOSHIMA. 3. VOLCANO OF SAKURAJIMA. 4. VOLCANO OF KAIMON-DAKE.

1.—WAYS TO KAGOSHIMA.

Kagoshima may be best reached by steamer (only Japanese food provided) either from Nagasaki or from Kōbe,—time from the former port, 14 hrs.; from the latter, 40 hrs. The island and coast scenery on both routes is of great beauty, that from Kōbe in particular affording a first-rate opportunity for seeing the ever-lovely Inland Sea and the Bungo Channel. The ship enters Kagoshima Bay between *Cape Tatsumi* on the r., and the lofty cone of *Kaimon-dake* on the l.—the latter so perfect a likeness of the great volcano of Eastern Japan as to have gained for itself the alternative name of the Satsuma Fuji. Also on the l. is seen the entrance to *Yamagawa* (*Inn* by Fukushima Sukeichi), a convenient little port of refuge in bad weather. Proceeding up the gulf, we have ahead the rugged shape of *Sakurajima*,—not a young volcano like Kaimon, but worn with age, though a thin column of smoke still constantly issues from its summit. Further ahead, to the r., rises the mass of yet another volcanic range, *Kirishima-yama*, and soon we are off Kagoshima. The harbour is so deep as to cause inconvenience,—as much as 40 and even 80 fathoms. The steamers anchor close to the shore in 13 fathoms.

Kagoshima may also be reached from Nagasaki by the itinerary given below,—the trip, which is picturesque and varied, occupying from four to five days according as wind and weather serve. An excellent jinrikisha road runs the whole way from *Komenotsu* to Kagoshima. The best halting-place on it is the

town of *Sendai*, on the river of the same name (*Inn*, by Nagai Tokubei).

NAGASAKI to:— *Ri. Chō. M.*

Mogi.....	2	—	5
Oni-no-ike, in Amakusa (by boat).....	13	—	31 $\frac{1}{2}$
Ōtao	8	—	19 $\frac{1}{2}$
Komenotsu (boat). 15	—	—	36 $\frac{1}{2}$
Agune	4	22	11 $\frac{1}{4}$
Nishikata	3	15	8 $\frac{1}{4}$
Sendai (Mukōda) .	4	5	10
Ichiku	4	6	10 $\frac{1}{4}$
KAGOSHIMA ..	8	32	21 $\frac{3}{4}$

Total..... 63 8 154 $\frac{1}{4}$

Persons bound for Kagoshima from Kumamoto join this road either at *Minamata* or at *Komenotsu*, the previous part of the journey being generally done by sea.

2.—KAGOSHIMA.

Kagoshima (*Inn*, Okabe; *European restaurant*, Kakumei-kwan), capital of the prefecture of the same name, is the southernmost great city of Japan. Though less bustling nowadays than its northern rivals, the breadth and cleanliness of its streets, the purity of its air, and its proximity to so much beautiful scenery give it a claim to attention, even apart from the leading rôle which it has played in modern Japanese history.

The seat for many ages of the Shimazu family, lords of Satsuma, Osumi, and part of Hyūga, and suzerains of Loochoo, Kagoshima was a centre of political activity between the year 1854, when the first treaty with the United States was concluded, and the revolution of 1868, which was in a great measure brought about by the energy and determination of the Satsuma men. On the 15th August, 1863, Kagoshima was bombarded by a British squadron of seven ships under Admiral Kuper, and a large part of the town was burnt, in consequence of the refusal to give satisfaction for the murder in 1862 of Richardson, a British subject, who had been cut down near Yokohama, for getting in the way of the Prince of Satsuma's train (comp. p. 86). Most of the forts were dismantled, in spite of a typhoon which raged throughout the day ;

but the squadron also suffered considerably. The captain and commander of the flag-ship were killed on the bridge by a round shot, and the total loss in killed and wounded was sixty-three. After the revolution, many of the Satsuma men became dissatisfied with the Europeanising policy of the Imperial Government. Their discontent culminated in 1877, in a rebellion headed by Saigō Takamori (p. 63). This, which is known to history as "the Satsuma Rebellion," was suppressed after some eight or nine months warfare, when the town of Kagoshima again fell a prey to the flames. Saigō himself fought bravely on Shiro-yama, a hill behind the town, where the Daimyō's castle formerly stood. Of this there now remains but a part of the wall, on which the bullet marks are still plainly visible. Thus ended the last serious attempt to oppose the development of the enlightened principles of government that have transformed the political condition of modern Japan.

The cave in which Saigō committed *harakiri* when he saw that all was lost, stands a short way behind the town, but less well repays a visit than the *Cemetery*, where he lies buried with many hundreds of his braves, and where a festival is celebrated in his honour on the 28th day of the 6th moon, old style. *Fukushōji*, the burial-place of the princes of Satsuma, is close at hand ; and some little way off—for Kagoshima is a city of graves and memories of the past—is the *Loyalist Cemetery* on the sea-shore. Its neglected state contrasts strangely with the tender care that is taken of the rebel graves. It must, however, be remembered that the rebel dead are here among their own kinsmen, whereas almost all the loyalists were strangers from other provinces.

The *Jusamba* at Kagoshima is an interesting institution, established in 1880 to furnish a livelihood to the female relatives of the *samurai* killed or ruined in the rebellion. Some six hundred women are employed there in the manufacture of *Satsuma-gasuri*, a cotton fabric used for summer clothing, and of cigarettes. Notwithstanding its name, the *Satsuma-gasuri* originated in the Loochoo Islands, and

the indigo used to dye the cotton is still imported thence. The cigarettes are made of the best tobacco which Japan produces, viz. that grown at Kokubu, at Tarumi, and at Izumi,—all in this prefecture.

Kagoshima is the seat of the manufacture of the celebrated Satsuma crackled faience, the best pieces of which were produced, to the order of the Daimyō, at Tanoura in the E. suburb of the town. Work is still carried on there in an inferior fashion for export; but the place is worth the short walk thither chiefly for the sake of the beautiful view. More interesting to the ceramic amateur is the vill. of *Tsuboya* (no inns, 6 *ri*, or 14½ m., distant by jinrikisha on the way to Ichiku), where things are done on a larger scale. The best manufactory is the *Chinju-kwan*.

The inhabitants of this village are of Korean origin, being the descendants of a colony of potters brought hither at the end of the 17th century, when Hideyoshi had conquered their native country. The ruined ceramic art of Korea thus rose again, phoenix-like, on Japanese soil. The intelligent reader will not need to have pointed out to him how very recent the so-called "ancient Satsuma ware" really is—even in its earliest specimens, of which it is the rarest thing in the world to get a glimpse.

The province of Satsuma is also famed for its camphor, its vegetable wax, and its horses, a large proportion of the latter being milk-white.

There is fortnightly steam communication between Kagoshima and the large islands of *Tanegashima* and *Yakushima* to the south, which form a great contrast to each other in appearance, the former being long, low, and carefully cultivated, while the latter is a circular maze of lofty mountains rising to a height of over 6,000 ft. and covered with dense forests, wherein grow some of the finest cryptomerias in Japan,—the famous *Yaku-sugi*. The inhabitants of Yakushima are said to live in a state of almost idyllic innocence and security, no locks or

bolts being needed in an island where thieving is unknown.

Tanegashima was the first Japanese dependency on which Mendez Pinto (see p. 435) set foot; and as a knowledge of fire-arms was consequently first acquired there from his followers, and spread thence to other parts of the country, a pistol is still sometimes called *tanegashima* in colloquial Japanese.

3.—SAKURA-JIMA.

A visit to this island makes a pleasant day's excursion from Kagoshima, the passage thither being accomplished in native sailing boat. Cheap omnibus boats may be availed of at certain hours. The island is celebrated for its volcano, its hot springs, its delicious oranges, and its giant *daikon*. Some of the latter weigh over 60 lbs., the biggest being produced on the N. coast. The hot springs are on the south and east. *Ari-mura* (Inn, Yanagi-moto) is the favourite one, and may serve as a starting-point for the ascent of the volcano. *Kurokami* on the E. coast, which also boasts a hot spring, and *Take* on the N.W., are, it is true, nearer to the summit; but they offer no accommodation. The top is reached by a track through long bamboo-grass and shrubs, the summit of the mountain being nearly 4,000 ft. high. The crater, whose walls are very steep and wild-looking, is 300 ft. or 400 ft. deep, and the view one of great magnificence. Immediately in front of the spectator, to the W., lies the town of Kagoshima; on the S.S.W. rises Kaimon-dake, and in the opposite direction the two massive peaks of the Kirishima range,—Takachiho on the r., and Karakunimi-dake on the l. Beyond, in the distance, are the mountains of Hyūga, whilst below, on every side, stretches the lovely bay of Kagoshima dotted with islets.

4.—KAIMON-DAKE.

This beautiful volcano, over 3,000 ft. high, lies 15 *ri* 7 *chō* (37 m.) from Kagoshima, the trip there and back

taking 3 days. Much of the distance can be done in jinrikisha. There is rough accommodation at *Kiire* and at *Ei* (locally pronounced *Yē*), at the foot of the mountain.

ROUTE 65.

FROM KAGOSHIMA TO KUMAMOTO
VIÂ KACHIKI AND THE RAPIDS OF
THE KUMA-GAWA. [VOLCANO OF
KIRISHIMA.]

Itinerary.

KACHIKI to:—	Ri.	Chō.	M.
Yokogawa	5	31	14 $\frac{1}{4}$
Kurino	1	28	4 $\frac{1}{4}$
Yoshimatsu	2	20	6 $\frac{1}{4}$
Kakutō	2	29	6 $\frac{3}{4}$
HITOYOSHI	7	30	19 $\frac{1}{4}$
Total.....	20	30	50 $\frac{3}{4}$

Down the Kumagawa by boat from Hitoyoshi to Yatsushiro, taking 5 hrs. to 10 hrs., according to the state of the river. From Yatsushiro to Kumamoto, 12 *ri* (29 $\frac{1}{4}$ m.)

From Kagoshima to Hitoyoshi is a 2 days' journey, the first stage of which is 1 $\frac{1}{2}$ hr. by small steamer to

Kachiki (*Inn*, Kawabata), 10 m. distant at the head of the gulf. In this neighbourhood are two gold mines belonging to the Prince of Satsuma. From Kachiki one can go the rest of the way by jinrikisha, but two men are necessary on account of the hills. The first night should be spent at *Kurino* (*Inn* by Yamaguchi Zennosuke), as otherwise the second day becomes too long. Accommodation is also to be had at *Yokogawa*, *Yoshida*, and *Kakutō*; but all the places between Kachiki and Hitoyoshi are small and poor. Of the scenery, which is mediocre, the best parts are after leaving Kurino, where the road leads

up the valley of the Sendai-gawa, also called Masaki-gawa in its upper course, and the park-like country on the way up the long pass (2 $\frac{1}{2}$ *ri* up and the same down) dividing Kakutō from Ōkoba. Looking backward as one ascends, the view extends as far south as Sakurajima. The volcano occasionally seen smoking away to the r. is Higashi Kirishima.

[A slight alteration at starting will enable the traveller to include this celebrated volcano in his route. Instead of quitting the steamer at Kachiki, he should continue on to *Hama-no-ichi*, which is the next stopping place on the shores of the Gulf of Kagoshima, and thence walk about 6 $\frac{1}{2}$ *ri*, viâ *Ōkubo*, through interesting scenery to

Kirishima Onsen (*Inn*, *Takenouchi*), also called *Taguchi*, or *Yashiro*, the last of these names referring to a handsome Shintō temple close by. This vill., standing at an altitude of 1,500 ft., is the best starting point for the ascent of

Higashi Kirishima.

This, the eastern summit of the Kirishima range, also called *Takachiho-dake*, is celebrated in Japanese mythology as the peak on which the god Ninigi, grandson of the Sun-Goddess Amaterasu, alighted when he came down from Heaven to pave the way for the conquest of Japan. The celebrated "Heavenly Sword" on the summit of Takachiho is considered to be a relic of this divinity.

The western and higher, but less striking peak, *Nishi Kirishima*, has the alternative name of *Kara-kuni-mi-dake*, from the idea that it affords a view of China or Corea (*Kara*). The last eruption of Higashi Kirishima took place in July, 1891.

On leaving the temple, the path turns to the l. through the wood, and in 40 min. reaches the upper edge of the forest at an altitude of about 2,250 ft. From this point the peak is seen straight ahead, and the ascent becomes less steep.

Higher up, the way leads over scoræ and ashes to the N.W. side of the edge of the crater, which is about 1,500 ft. in diameter, and perhaps 300 ft. deep. At the bottom is a small lake, from which dense clouds of steam mingled with sulphur fumes come rolling up with a loud roar. The outlines of the crater lip are strongly indented. The actual summit of the mountain (5,530 ft.) lies further on, and is marked by a large pile of stones. The "Heavenly Sword" already referred to, the material of which is bronze, the shape antique, and the length about $4\frac{1}{2}$ ft., is fixed in the ground hilt upwards. The view from the summit is very extensive, being similar to that from Karakunimi-dake described further on, but more open towards the E. The large lake far below on the E. side of the mountain is called *Mi-ike*. The distance from base to summit is locally estimated at $2\frac{1}{2}$ *ri*.

While the ascent of Takachiho is being made, the baggage should be sent round to *Enoyu* (Inn, Yasuda-ya), a long, straggling vill. consisting chiefly of inns and bath-houses for the use of those who come to take the mineral waters. One might also stay at a small vill. 8 *chō* nearer to Kirishima.

Karakunimi-dake may be ascended from here, the distance being locally estimated (under-estimated?) at $2\frac{1}{2}$ *ri*. Another plan, feasible only if an extremely early start be made from Kirishima Onsen, and all circumstances be favourable, is to do both mountains the same day, first Takachiho and then Karakunimi-dake, descending to Yokogawa, whither the baggage must be sent on ahead. Magnificent views of Sakurajima and other mountains are obtained on the way up. A

good hour's climb from Enoyu brings one to the edge of a circular crater, not steaming and sulphurous like that of Takachiho, but calm and clear, and holding a beautiful lake of emerald green, from whose margin rises a belt of fir-trees that clothe the sides of the precipitous inner wall to its highest edge. This lake, called *Onami-ike*, is about 1 *ri* in circumference, while the height of the lowest part of the crater lip is 4,680 ft. The way to the summit of the mountain leads through a dense undergrowth of bamboo grass and small trees, before issuing out upon soft turf. The grand view includes:—to the S.E., the large crater of Shimo-Oitake, then the summit of Oitake, and beyond, but towering far above them, the smoking crater and sharp peak of Takachiho; to the S., Shiraka-dake, Sakurajima in the Bay of Kagoshima, and far away on the Pacific shore, Kaimon-dake. Onami-ike lies at the spectator's feet; and on the N.W., at a much lower elevation, is Shiratori-san, with two of its three lakes distinctly visible. The names of these lakes are Murasaki, Byakushi, and Doku-Kwannon. The top of Karakunimi-dake, 6,050 ft., forms the highest point of an extinct crater, at the bottom of which lies a mass of slimy moss and weeds, as if a lake had just dried up. This summit is marked by a large cairn surmounted by an iron trident. Looking beyond Shiratori-san, a striking and extensive view is presented of the mountains of central Kyūshū, including Aso-san and Sobo-san.

The way down leads through the district of *Makizono* to *Yamanojō*, one of the very numerous mineral bath-places in which this volcanic neighbour-

hood abounds. The main road is joined between Enoyu and Yokogowa.]

Hitoyoshi (*Inn*, Tokura-ya, close to the boat-place in Kokonokamachi), a town occupying much space on both banks of the Kumagawa, was formerly the seat of the Sagara family, and is the starting-point for the descent of the celebrated *Rapids of the Kumagawa*. The innkeeper will arrange for a boat. The price of a private boat, in 1893, was \$2.50 with two men, a seat in an omnibus boat which holds twelve people being 25 cents; but the latter is not recommended.

The Rapids begin immediately below Hitoyoshi, and succeed each other at frequent intervals during the 40 miles thence to the sea; but the best occur during the first 25 miles. The scenery is very pleasant the whole way, high hills on either hand hemming in the stream which turns and twists in a surprising manner. Surprising, too, is the prosperity of this remote district,—cultivation in every available nook, and villages innumerable, whose solid two-storied buildings testify to the modest wealth of this happy and self-sufficing valley, where the forests afford game, the water immense quantities of trout (*ayu*), and the lower slopes of the hills all those forms of vegetable produce which go to make up a good Japanese diet. About half-way down is a grand cave, called *Kōnose no Iwa-dō*, situated on the r. bank two or three min. walk from the river. Its dimensions have been estimated as follows:—length 250 ft., height 250 ft., breadth 200 ft. As the walls are formed of crystalline limestone, the water that exudes through them redeposits the lime in the form of stalactites. The river issues into the plain at the vill. of *Furuta*, about 1 *ri* above Yatsushiro. From here onwards, the whole r. bank is artificially constructed and planted with pines and cherry-trees.

This embankment, which also serves as a road, is one of the great works bequeathed to posterity by Katō Kiyomasa, who also diverted a portion of the waters of the river to the r. of the embankment, in order to fertilise a vast extent of rice-bearing land.

Yatsushiro (*Inn*, *Obiya) is a large town noted for its faience, the manufacture of which, like that of Satsuma, is traceable to Korean potters.

Capt. Brinkley, R.A., writes of it as follows:—"It is the only Japanese ware in which the characteristics of a Korean original are unmistakably preserved. Its diaphanous, pearl-grey glaze, uniform, lustrous, and finely crackled, overlying encaustic decoration in white slip, the fineness of its warm reddish *pâte*, and the general excellence of its technique, have always commanded admiration. It is produced now in considerable quantities, but the modern ware falls far short of its predecessor."

[Persons bound to Nagasaki can reach that port from Yatsushiro by boat to *Misumi* whence steamer; see also p. 420.]

A good flat jinrikisha road leads hence through the country towns of Miyabaru, Ogawa, Matsubashi (*Inn*, Katashio-ya), and Udo to

Kumamoto (see p. 427).

ROUTE 66.

LOOCHOO.

The Loochoo Islands, which are inhabited by a race closely allied to the Japanese, and which now form an integral part of the Japanese Empire, are connected with the outer world by three lines of steamers from Kagoshima. The best are those of the *Nippon Yusen Kwaisha*, which sail every 18 days. They start from Kōbe and take 2 days to Kagoshima, whence 1 day to Amami-Ōshima, and 1 day more to Great Loochoo (*Okinawa*). Including stoppages, the voyage occupies altogether 6 days. The boat generally remains a couple of days at Naha before returning the way she came.

Communication with the outlying Mayiko-jima and Yaeyama groups is less frequent and regular. No European food is supplied on board the steamers.

The royal family of Loochoo derived its origin from the semi-mythical Japanese hero Tametomo (see p. 138), who is said to have allied himself with the daughter of a native chieftain, and to have overthrown the previously ruling house. In the 15th century the Ming dynasty of China laid claims to the archipelago, and at the beginning of the 17th century it was conquered by the Japanese under the Prince of Satsuma, who permanently annexed Amami-Ōshima to his feudal domains, but left Great Loochoo to a semi-independence. The Loochooans continued to pay tribute both to China and to Japan till the year 1879, when the king was brought captive to Tōkyō, and the government re-organised as a Japanese prefecture under the name of *Okinawa Ken*. The name Loochoo is pronounced *Ryūkyū* by the Japanese. To the double allegiance so long acknowledged by this little island realm, may be traced the mixture of Japanese and Chinese peculiarities in the manners and customs of its inhabitants. The language, though allied to Japanese, is sufficiently distinct from it to render natives of the two countries mutually unintelligible. Japanese, however, is the *lingua franca* of the ports.

There is a decent *Inn* (Ikebata) at **Naze**, the little port of Ōshima, and two (Ikebata and Asada) at **Nafa**, the chief port of the island of Okinawa, and the most flourishing and interesting place in the whole archipelago. Here it is the fashion to supplement the Japanese *menu* by beef and pork. Nowhere else in the islands can even Japanese food be counted on, as the Loochooans subsist almost exclusively on sweet potatoes and on a kind of sago obtained from the pith of the *Cycas revoluta*, a small tree resembling the sago-palm, which grows in immense quantities all over the archipelago.

As there are scarcely any roads in the islands, most journeys have to be accomplished either in palanquin or on the backs of the diminutive but hardy Loochooan ponies. There is, however, an excellent jinrikisha road of 1 *ri* 11 *chō* (3½ m.) from Nafa to **Shuri**, the capital of the former Loochooan kings, whose

castle, now held by a Japanese garrison, occupies a grand position on the top of the highest of those many coral crags that form so striking a feature of the landscape throughout Southern Okinawa. Winter is the best season for visiting Loochoo, the thermometer then ranging from 55° to 60° Fahrenheit, whereas in summer it stands at and over 90° both day and night. The climate is healthy.

The traveller with a couple of days to spend while his steamer lies loading sugar or other island produce, cannot do better than devote one of them to seeing Nafa and Shuri (special permit from Prefecture necessary for *interior* of Castle, but scarcely worth the trouble), and the second to an expedition on horseback to a place called **Futemma**, 4 or 5 *ri* distant, where there is a cave with stalactites containing a shrine dedicated to the goddess Kwannon. The innkeeper will borrow foreign saddles for the occasion. One can thus gain a fairly good idea of scenery which is at once pretty and original.—The large, white, horseshoe-shaped structures that lie scattered broadcast over the face of the land are family vaults, wherein the bones of many generations are deposited in urns after having been picked and washed.

As there is nothing to see in *Amami-Ōshima*, a stay at Naze is not recommended. The outlying islands (*Sakishima*) of the Loochooan archipelago, stretching in the direction of Formosa, are similarly uninteresting, except to the specialist; and even a brief visit to the Yaeyama group (*Ishigaki-jima* and *Iriomote*) is perilous, on account of the dreadful malaria which prevails there at all times of year.

The Loochoo Islands produce some special fabrics which are much esteemed by the Japanese. These are the *Ryūkyū-tsumugi* (silk), the *Satsuma-gasuri* (cotton), the *Bashō-fu* or *Aka-bashō* made of the fibre of a tree closely allied to the banana,

and especially the *Hoso-jōfu* (hemp). This latter comes from Miyakojima, where the weaving and dyeing of a single piece (*it-tan*, = $9\frac{1}{2}$ yds.) occupies as long as six months. Consequently only small quantities are manufactured, and prices are high, —from \$10 to \$30 a piece. The *Satsuma-gasuri*, as its name serves to indicate, is often erroneously mistaken for a specialty of the province of Satsuma, whereas the stuff there fabricated is but an imitation of a Loochooan original (see p. 441).

ROUTE 67.

THE GOTŌ ISLANDS AND TSUSHIMA.

FUSAN, GENSAN AND VLADIVOSTOCK.

A bi-monthly steamer service is maintained by the *Nippon Yūsen Kwaisha* to Vladivostock, affording travellers an opportunity of visiting the Gotō Islands, Tsushima, and the Japanese settlement of Fusan in Korea. The round trip from Kōbe to Vladivostock occupies 24 days; from Nagasaki, 17 days. Those wishing to proceed to Vladivostock must obtain passports from their consul, such passports to be viséd by the Russian consul. This latter formality is essential. No passports for Korea are issued out of the country itself. They must be secured by the traveller on arrival, through the consulate of his nationality. Previous application by letter might, however, expedite matters. Travellers whose time is limited can go from Nagasaki to Fusan, where a stay of 2 days may be employed in shooting (during the season, which is about the same as in Japan), fishing, and visiting the old Korean city, which is within easy reach of the Japanese settlement, and then returning to Nagasaki direct.

Fukue (*Inn*, Shiozuka-ya), capital of the island of the same name, the largest of the Gotō group, is about 50 m. distant from Nagasaki. The steamer stays here for a few hours, affording time to see the remains of the old Daimyō's castle and the garden, which must have been once very beautiful. Near the town are some striking dome-shaped hills —extinct volcanoes now cultivated from base to summit, their craters filled with shrubs and rank vegetation. Deer and other game abound on this and the other islands of the group; trout also are plentiful in the mountain streams.

Through the untiring efforts of the Roman Catholic missionaries, working in a field well-sown by their predecessors in the 16th and 17th centuries, the population of the Gotō Islands consists largely of Christians.

Izukahara (*Inn*, Yoshida-ya), the capital of Tsushima, about 100 m. distant from Fukue, is charmingly situated in a valley surrounded by wooded hills, some of which are about 1,200 feet high. Tsushima has an area of 262 sq. miles, and is equidistant from the Japanese island of Iki and from Korea, being 48 m. from each. A deep sound divides it into two unequal parts. The southern portion is mountainous (2,100 ft. high), the northern much lower. The lovely scenery of Tsushima and its bracing air should make this spot a desirable resort for invalids.

Tsu-shima means "the island of the port," a name probably bestowed from the fact of this place, with its fine harbours, having been, from time immemorial, the midway halting-place for junks plying between Japan and the mainland of Asia. Tsushima is mentioned in the *Kojiki* as one of the Eight Great Islands of Japan, to which Izanagi and Izanami gave birth at the beginning of all things. In later days, the Daimyōs of Tsushima served as intermediaries in all international relations between Japan and Korea. The Russians endeavoured to obtain a footing in Tsushima in 1861, but were soon obliged to abandon the attempt; and Tsushima remains, now as ever, part and parcel of the Japanese dominions, inhabited by a Japanese-speaking population.

The principal product of the island is dried cuttle-fish (*ika*), which is held in high esteem by the Japanese. It may be interesting to note that the variety of pheasant generally found on the island of Tsushima is the ringed pheasant of China, not the common Japanese green pheasant.

Quitting Tsushima, a run of 65 m. lands the traveller in

Fusan, called *Pusan* by the Koreans (*Inn*, *Ōike* in the Japanese settlement, with European food), near the south-eastern tip of the Korean peninsula. The change which this short distance effects in everything that meets the eye is very marked. The beautifully wooded hills and ravines of Tsushima are replaced by endless hills covered with coarse grass and dwarf pines, relieved here and there by bleak outcrops of bare rock. The dirty white dress of the Koreans, their squalid dwellings, their rude manners and customs, all afford a striking contrast to the charming land we have left behind. The harbour of Fusan, however, is pretty, lying under the shelter of a large island named by the early navigators "Deer Island," on which deer and pheasants still exist. The climate, too, is salubrious. The *Japanese Settlement* of Fusan (pop. 5,000) differs but little from an ordinary Japanese town; it contains some creditable buildings, and is well-situated for purposes of trade.

The steamers continue on up the Korean and Siberian coast, as indicated on the preceding page, a run of about 300 miles N. from Fusan taking one to the port of

Gensan, *Yuensan*, or *Wōnsan*, as it is called by the Japanese, Chinese, and Koreans respectively. It is situated on the S. side of a fine bay, the N. portion of which is known to Europeans as Port Lazareff. The surrounding country resembles that around Fusan, but is more open near the sea, and the valleys are better cultivated. A high range of mountains extends from Gensan, running parallel to the coast in a southerly direction for about 50 miles. In the bold and rugged fastnesses of these mountains, the tiger, leopard, bear, and wild-cat roam at will, the tiger being no uncommon visitor in Gensan itself. The Inn in the *Japanese Settlement* may be recommended.

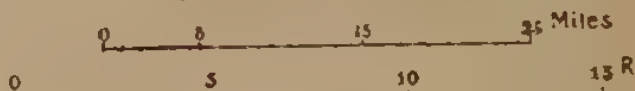
A further run of 320 miles to the N.E. takes the steamer to

Vladivostock (hotel accommodation indifferent). The harbour is very pretty, as also is the town when seen from the water, and indeed the whole neighbouring coast with its undulating wooded hills. The air is fresh even in the height of summer, and mosquitoes are unknown. Game is plentiful in the season.



NORTHERN JAPAN

Scale 1:160,000.



SECTION VII.
NORTHERN JAPAN.

Routes 68—76.

ROUTE 68.

THE NORTHERN RAILWAY.

FROM TÔKYÔ TO AOMORI BY RAIL.

FROM FUKUSHIMA TO YONEZAWA BY
THE KURIKO KAIDÔ. FROM ICHINO-
SEKI TO SHIOGAMA DOWN THE KITA-
KAMI-GAWA. ASCENT OF GANJU-SAN.

Distance from Tôkyô.	Names of Stations.	Remarks.
Miles. 4	TÔKYÔ (Ueno). Ôji.	
6½	Akabane Jct.	{ Change trains in coming S. for Shimba- shi (Tôkyô) and Yoko- hama.
10 12½	Warabi. Urawa.	
16¾	Ômiya Jct.	{ For Takasaki and Karui- zawa.
22½ 28½ 33 38	Hasuda. Kuki. Kurizuka. Koga.	
48	Oyama	{ Change trains for Mito and for Ryômô Railway.
52½ 57	Koganei. Ishibashi.	
65¾	UTSUNOMIYA	{ Change trains for Nikkô.
72½ 76¾ 83¾	Furuta. Nagakubo. Yaita.	
90	Nishi Nasuno ...	{ Alight for Shiobara.
97 102½ 107½ 113¾	Kuroiso. Kurotawara. Toyohara. SHIRAKAWA.	
123 130 137½	Yabuki. Sukagawa. Kôriyama	
146	Motomiya	{ Alight for Bandai-san.
152 157¾	Nihonmatsu. Matsukawa.	
166	FUKUSHIMA..	{ Road to Yone- zawa.
174½ 182½ 187½ 195½ 200 204½	Kôri. Kosugô. Shiraishi. Okawara. Tsukinoki. Iwanuma.	

208¾	Masuda.	{ Branch to Shiogama for Matsu- shima.
215½	SENDAI	
220½ 230 236½ 242½ 249¾ 259½ 264½ 272 281½ 287½ 298½ 306 313 316½ 328 340¾ 347½ 355½ 364½ 367½ 371½ 383	Iwakiri. Matsushima. Kashiwadaï. Kogota. Semine. Ishikoshi. Hanaizumi. ICHINOSEKI. Maezawa. Mizusawa. Kurosawajiri..... Hanamaki. Ishidoriya. Hizume. MORIOKA Kôma. Numakunai. Nakayama. Kozuya. Ichinohe. Fukuoka. Sannohe.	
395½ 415½ 419½ 428½ 439 445 448½ 454½	Shiriuchi .. Numasaki. Otogu. Noheji. Kominato. Asamushi. Nouchi. AOMORI.	{ Branch to Ha- chinohe.

The Northern Railway follows the old highway called the *Ôshû Kaidô* pretty closely, except between Sendai and Ichinoseki, and again in the extreme N. between Sannohe and Noheji, in both of which sections it bends away E. to avoid the hills. The *Ôshû Kaidô* is well-maintained throughout its length of 191 *ri* from Tôkyô to Aomori, and remains one of the finest roads in the empire. The pines, cryptomerias, and other conifers lining it are frequently seen from the carriage windows; but not until the train reaches Utsunomiya—the junction for Nikkô—with the glorious range of mountains rising in the background, can this railway route be said to offer much in the way of natural beauty. The best places at which to break the journey are Fukushima, Sendai, and Morioka.

A short distance beyond **Kurizuka**, the Tonegawa is crossed on a fine iron bridge.

This river, which waters the plain of Tōkyō, rises on Monju-san in the province of Kōtsuke, and after a course of 170 m., empties itself into the Pacific at Chōshi, while a second arm falls into Tōkyō Bay. Lagoons line its lower course, and from both mouths sandbanks stretch out far into the sea. The Daiyagawa, which flows through Nikkō, is one of its affluents. Owing to the volume of the river and the flatness of the surrounding country, inundations with disastrous results are frequent. The name *Tone* seems to be a relic of the time when the Ainos wandered over Eastern Japan, before the occupation of the country by the Japanese. It is a corruption of the Aino word *tanne*, "long," this river having naturally been called the Long River, in contradistinction to the shorter ones of the same district.

Koga (*Inn*, Ōta-ya) was formerly the residence of a Daimyō. River steamers run from here to Tōkyō daily, making the journey in about 14 hrs. (see p. 88). Beyond this place many mountains come in view,—the twin peaks of Tsukuba on the r. (see p. 183), and the Ashikaga hills to the l., with the giants of Nikkō looming in the distance ahead.

Oyama (*Inn*, Kado-ya) is a prosperous town, where the Mito Railway branches off r., and the Ryōmō Railway to Maebashi l. through a rich silk district.

Utsunomiya (*Inn*, *Shiroki-ya, with branch at station), formerly the castle-town of a Daimyō, is now the capital of the prefecture of Tochigi. This place suffered severely during the civil war of 1868. It takes its name from the large Shintō temple (*miya*) of *Futa-ara-yama no Jinja*, or *Nikkō Daimyō-jin*, dedicated to the memory of a son of the Emperor Sūjin.

This prince, who belongs to the legendary period of Japanese history, is said to have been appointed ruler of Eastern Japan, and to have founded several families of local chiefs.

Leaving Utsunomiya, the line soon crosses two branches of the Kinugawa,

Kinu is a corruption of *Kenu*, lit. "hairy moor," an ancient name of the tract of country now subdivided into the provinces of Kōtsuke and Shimotsuke.

and passes through park-like scenery until it enters the wide plain of Nasu, in the midst of which stands

Nishi Nasuno (*Inn*, Kawashima-ya), the station for the mineral springs of Shiobara (see p. 194). A fine view is here obtained of the Nasuno-yama range. The line continues to ascend by more or less steep gradients, until an elevation of 1,160 ft. is reached at

Shirakawa (*Inn*, Yanagi-ya), a flourishing little town, and formerly the seat of a Daimyō named Abe. The train passes within sight of the ramparts of the old castle. The town is situated on the upper waters of the Abukuma-gawa, a fine river which rises on Asahi-dake, and flowing N., discharges into the Bay of Sendai,—length, 125 m. from its source. One of the most stubborn contests in the war of the Restoration took place around here in 1868. A road branches off from Shirakawa to *Wakamatsu* (see p. 199), 17½ *ri* distant.

Sukagawa (*Inn*, Tora-ya) lies one m. from its station.

Kōriyama (*Inn*, Kawasaki-ya) is a prosperous town, in whose vicinity silkworm breeding and silk manufacture are extensively carried on. A tramway from the station leads to *Miharu*, a busy town, 8 m. distant. A road goes from this place to *Bandai-san*; but that from

Motomiya (*Inns*, Sakai-ya at station, Mito-ya), the station beyond, is to be preferred (see Route 19).

Nihonmatsu (*Inn*, Yamada-ya) is a picturesquely situated town, built on the sides of an exceedingly steep hill, and extending 1 *ri* in length. It is one of the principal silk-producing localities in the province. The valley of the Abukuma-gawa opens out after

Matsukawa is passed, and the broad sweep of country to the l. is very fine.

Fukushima (*Inns*, *Matsubakwan; Andohi, near station) is the capital of the prefecture of the same name, and was formerly

the castle-town of the Itakura family. It is a good place at which to break the journey northwards. Part of the castle was burnt during the civil war of 1868. Fukushima is an important centre of the trade in raw silk and silkworms' eggs, and during the season forms the headquarters of the Tōkyō silk-buyers. A number of well-constructed buildings in European style gives the town an unusual air of prosperity. The pine-clad hill called *Shinobu-yama*, a prominent feature in the landscape, well deserves a visit for the fine view of the wide mountain-girt plain, which is obtained from the small shrine at the top. The inhabitants recommend a visit (in jinrikisha or on foot) to a small temple of the Tendai sect of Buddhists, known as *Shinobu Mojizuri Kwannon*, about $1\frac{1}{2}$ ri from the town. Within a pagoda here are enshrined the *Go-chi Nyorai*, or Five Personifications of Wisdom. The *Mojizuri-ishi* or "letter rubbing-stone," is a huge block of granite to which frequent allusion is found in Japanese poetry. Neither the origin nor the appropriateness of the name of the stone can be verified, and probably few foreigners will discover in the place that interest which Japanese literary convention assigns to it.

To the W. of Fukushima lies *Azuma-yama* (6,365 ft.), a volcano long considered extinct, but which was the scene of several eruptions in the year 1893. The way there passes through *Niwasaka* (2 ri by jinrikisha) and *Takayu* ($2\frac{1}{2}$ ri on foot), where sleep at inn with sulphur spring; thence 3 hrs. walk to the summit of the mountain.

The popular mineral baths of *Iizaka*, 2 ri 10 chō to the N. of Fukushima, can be easily reached by jinrikisha in 1 hour. The *Kwasui-kwan Inn*, which commands a fine view of the mountains, is recommended. There are forty other inns; but to concur with the native guide-book in its genial praise of all

would be too much. Fair fishing may be had in the *Surikami-gawa* from June to October.

Local tradition avers that the discoverer of these springs is unknown, but that *Yamato-dake* bathed in one of them, and the disease he suffered from "disappeared like snow in sunshine."

The place is noted for its mild and steady temperature.

[FUKUSHIMA TO YONEZAWA BY
THE KURIKO KAIDŌ.

Itinerary.

FUKUSHIMA to:—	Ri.	Chō.	M.
Sekiba	2	20	$6\frac{1}{4}$
Ōdaki	2	7	$5\frac{1}{2}$
Ōhira	2	12	$5\frac{1}{2}$
Kariyasu	2	8	$5\frac{1}{2}$
YONEZAWA	3	3	$7\frac{1}{2}$
Total	12	14	$30\frac{1}{4}$

This road, known as the *Kuriko Kaidō*, from a long tunnel through the mountain of that name, leads over a difficult mountainous district, and is one of the finest pieces of engineering in the north. The traffic over the road is considerable, railway communication to Fukushima having brought Yonezawa so much nearer to the chief markets. *Basha* are available; but jinrikishas are much to be preferred, the journey then taking from 8 to 10 hrs. A good level road runs across the plain to *Sekiba*, a poor village. Just before entering the first tunnel, 1 ri 10 chō from *Sekiba*, the road has been cut out of the sheer cliff, while the stream, a tributary of the *Abukuma*, rushes through a deep gorge hundreds of feet below. A short distance beyond, a bridge spans the stream, and the road from this point onward for about a mile is very picturesque. *Ōdaki* is a posting-station with but poor accommodation,—

a remark applicable to every halting-place on the way. From Ōdaki to *Futatsu-goya*, where, as the name implies, there are two resting-houses, is a steady ascent, although nowhere can the gradient on the Fukushima side be said to be very great. A second tunnel of 3 *chō* 14 *ken* is here encountered. A moderate descent then takes one to *Ohira*, whence the road again ascends for 12 *chō* until reaching its highest level, about 3,000 ft., where Kurikoyama is pierced by a tunnel 8 *chō* 25 *ken* (over $\frac{1}{2}$ mile) in length. The sides of the mountains are densely wooded, the oak being specially noticeable; water also is plentiful. Pine torches have to be purchased at the entrance of the tunnel, the passage through which is very wet and rough. At intervals, the tunnel is widened so as to admit of vehicles passing each other freely. The telegraph line is carried through the tunnel by means of a cable enclosed in tubing. A large stone tablet at the entrance on the Yonezawa side records the history of the undertaking. It states that the tunnelling was commenced in December, 1876, and finished in October, 1880, at a cost of \$126,900, of which sum the Government made a grant of \$31,900, the remainder being subscribed by the people of the province. The first part of the descent from the long tunnel is steeper than that on the Fukushima side; but after passing *Kariyasu* the fertile plain is reached, and this last stage of the journey to Yonezawa can be accomplished in 2½ hrs.

Yonezawa (*Inns*, Akane-ya, Takahashi), formerly the castle-town of the great Uesugi family,

stands near the S.E. extremity of a rich and fertile plain, surrounded by lofty mountains and watered by the Matsukawa and several tributary streams that form the upper waters of the Mogami-gawa. The town itself, though large, has not a striking appearance, and contrasts unfavourably with its own suburbs whose detached houses are surrounded by pretty gardens. The houses are thatched, and the streets mostly narrow, rough, and neglected.

Unlike their brethren in other parts of Japan, the old *samurai* here form the wealthiest portion of the population, retaining in their hands the bulk of the silk trade carried on in the neighbourhood. This state of affairs is said to arise from the fact that when Uesugi was deprived, as a punishment, of a large part of his fief by the government of the day, his retainers had to eke out their livelihood by their own industry, and the habits thus inculcated stood them in good stead when the revolution of 1868 swept over the land, depriving them of their class privileges.

The castle has been razed to the ground; but the temple dedicated to Uesugi Kenshin, an ancestor of the family and a mighty warrior of the 16th century, still remains, and an annual festival is held there on the 13th day of the 3rd moon, old style. Close by stand the imposing local government offices.]

From **Kaori** or *Kōri* (*Inn*, Nishiya), the silver mines at *Handa* may be reached in 1 hr. Here the hills close in on the l., the line climbing up their lower slopes. The view r. of the plain, and of the coast range that separates it from the Pacific Ocean, is very striking. Though

Shiraishi (*Inn* by Akejima) itself is a dull place, the traveller with a few hours to spare could not do better than take a *jinrikisha*

to the hot springs of *Ōbara* (*Inn* by *Shikama*), up the wildly picturesque gorge of the *Shiraishi-gawa*. One hour further on, or 5 *ri* altogether from *Shiraishi*, stand the *Zaimoku-iwa*, or Timber Rocks, so called from their stratified formation. This road continues for 14 *ri* more, viâ *Yunohara*, to the provincial capital of *Yamagata*.—*Shiraishi* is also the station for the hot springs of *Aone* (*Inns*, *Sato*, *Tanno*), a favourite resort of the *Sendai* people; distance, 6 *ri* along an excellent road.

The railway follows the r. bank of the *Shiraishi-gawa*, and affords a constant change of scenery until

Iwanuma is reached, whence it proceeds to *Sendai* through level country.

Sendai (*Inns*, *Harikyū*, *Shimo Tamaki*, *Andō*, *Mutsu Hotel* with *Europ. restt.*), capital of the province of *Rikuzen* and of the prefecture of *Miyagi*, is situated on the l. bank of the *Hirose-gawa*, and was formerly the castle-town of *Date Mutsu-no-Kami*, the greatest of the northern *Daimyōs*. The castle, a fine natural stronghold lying on the r. bank of the river, was partially destroyed during the civil war of 1868. It is used as quarters for the officers of the garrison, and is not open to the public. The grounds are now overgrown with long grass and weeds. *Sendai* is noted for its manufacture of ornamental articles, such as trays, etc., made of fossil-wood (*jindai-sugi*), which is found in a hill near the town; also for a kind of cloth called *shifu-ori*, made of silk and paper and suitable for summer use. Foreign buildings are tolerably numerous, amongst the principal being the Government schools which stand on a large open space to the E. of the town. The small Public Garden commands a good view towards the castle and the mountain ranges beyond. Formerly a number of valuable old lacquer and other relics belonging to the ex-Prince of

Sendai, as well as the presents given by the Pope to the mission sent to Rome in 1614 by *Date Masamune* (see p. 54), were preserved in the town; but they have lately been dispersed to various parts of the empire. Some of these interesting relics are now to be seen in the Museum at *Ueno* in *Tōkyō* (p. 107). The *Convict Prison* of *Sendai* is one of the largest in Japan, and admirably conducted. Outside *Sendai*, at *Aramaki* on the N., are a number of potteries where coarse pans and jars are made.

Though ordinarily treated as a mere place of rest by the traveller en route to *Matsushima* or *Yezo*, a few hours may profitably be spent at *Sendai* in visiting the temple of *Zuihōden*, where repose the ashes of *Date Masamune*, and returning viâ *Atago-san*. The temple stands on *Zuihō-san*, a part of the old castle grounds, and is approached by an avenue of lofty cedars. Just beyond the first *torii* is a fine large stone tablet, erected to the memory of over a hundred *Sendai* men who fell in the *Satsuma Rebellion*. The temple is then reached by a flight of steps. The sixteen-petalled chrysanthemum (a crest on the outer gate retained by special permission of the Mikado), and the fine bronze cistern close by, deserve inspection. The *haiden* is of black lacquer with coloured cornices. The *kara-mon* gate has some good carvings of tigers and dragons; but they are inferior to those on the *Oku-no-in*, where the projecting rafters take the shape of carvings of mythological monsters. Within is the tomb, having upon it a finely executed statue of *Date Masamune*. On each side of the *Oku-no-in* stand stone monuments to the memory of twenty faithful retainers who, when their lord died, sacrificed their own lives in order to follow him to the land of shades. The place is surrounded by lofty cryptomerias, and resembles, but on a much less magnificent

scale, the site of Ieyasu's tomb at Nikkō. The monument close by, erected by Date Masamoto, records the loss of a thousand men of Sendai in the war of the Restoration. Two other temples of some local note stand close to Zuihōden on the opposite side of the road.

A path leads down l. through the valley, then up *Atago-san*, which is a ridge facing the town and commanding an exceptionally beautiful view of the surrounding country. The river winds round the foot of the hill, the town spreads out in front embedded in a mass of foliage, the "seven hills" of Nana-tsu-mori stand in a row behind, while r. stretches a broken country consisting of uplands dotted with clumps of trees, and an open plain beyond extending to the sea. The summit of the sacred isle of Kinkwazan is also visible on clear days. A path descends to the river, which is crossed on a long bridge of planks. There are various other minor places of interest in Sendai and its immediate vicinity.

Diverging considerably to the E., the railway route passes through a fertile stretch of country, with little to arrest the traveller's attention.

Matsushima (*Inn* at station) takes its name from the well-known vill. on the shores of the Bay of Sendai, 1 *ri* distant. For a description of the beauties of this celebrated spot, see Route 69. Between this station and the next, we pass r. a large mere called *Shinai-numa*. From

Kogota, omnibuses run to *Wakuya*, 1½ *ri*, and to *Furukawa* on the *Ōshū Kaidō*, 2 *ri*.

[*Wakuya* is of some historical interest, as having been in the possession of Date Aki, who lost his life in the cause of Tsunamune, third Prince of Sendai under the Tokugawa Shōguns, and whose story forms the subject of a popular drama entitled *Sendai Hagi*. Tadamune, the second prince, had an illegitimate son, generally known by his official title of Hyōbu Shōyū, who, discontented with his lot and jealous of the great Sendai estates falling

to another, secured the aid of Harada Kai, chief controller of the Prince of Sendai's affairs in Yedo, in a plot to ruin Tsunamune. The young prince was then living in Yedo, and Hyōbu's object was to lead him into such a career of dissipation as would end in his fall. In this the plotters partially succeeded. Tsunamune returned to Sendai from the capital, taking the famous courtesan Takao with him as his mistress, an act in itself, if known to the Shōgun, sufficient to cause his effacement from the roll of Daimyōs. At this stage his faithful adherent Date Aki and others interposed, and on the plea of illness got the Shōgun to consent to their lord's retirement and to the succession of his son Kamechiyo, a child but seven years old. Through the influence, however, of Sakai Uta-no-Kami, prime minister of the Shōgun, whose daughter had married Hyōbu's son, Hyōbu himself was appointed guardian of Kamechiyo. Several attempts were made by both Hyōbu and Harada to get rid of the young prince by poison, all of which failed through the devotion of Aki's daughter, whom he had left as governess to the boy. Eventually, armed with ample proof against the conspirators, Aki laid the case before the Shōgun at Yedo. Uta-no-Kami undertook to defend his son-in-law, while Itakura, another noted minister, espoused Aki's cause, and after a lengthy trial Hyōbu and Harada were found guilty. But a petition for a new trial was granted, and it was in the course of this trial at the prime minister's residence, that Harada stole upon Aki and slew him on the spot. Baulked in a further attempt to murder Itakura also, he killed himself. This occurred in 1671.]

The saddle-shaped peak in the distance far to the l. of the station of **Ishikoshi** is one of the many Japanese mountains called *Koma-ga-take*, or "Pony Peak."

Ichinoseki, also called *Iwai* (*Inn*, *Kame-ya*), a town consisting chiefly of one long street lying in a fine valley on the banks of the *Iwai-gawa*, was formerly the seat of a Daimyō named Tamura. At *Ichino-seki* the railway strikes the valley of the *Kitakami-gawa*, which it follows up past Morioka.

This important river rises at the vill. of *Midō* on the northern frontier of the province, and has a course of about 175

m. due S. to Kofunakoshi, where it divides into two branches, one flowing S. into the Bay of Sendai at Ishinomaki, the other into the Pacific Ocean. It has numerous affluents, and affords ready means of transport for the produce of the large extent of country drained by it. Rice, wheat, beans, and hemp are generally cultivated in the district. Trout are plentiful in the rivers of this part of Japan.

[From **Kozenji**, about 2½ m. from Ichinoseki by jinrikisha, there is a line of river steamers running daily to *Ishinomaki* and *Shiogama* (pp. 462-3). The steamer starts at daylight, reaching Ishinomaki about noon. After a short stoppage, it ascends the river again to enter the Nobiru canal, and then passing through the Matsushima archipelago, reaches Shiogama about 4 P.M. Delays, however, are frequent, owing to the numerous stoppages made *en route* to take in cargo. The river scenery is very pretty in places, but the steamers are small and uncomfortable. Stations from which large square nets are dropped into the river by levers, are seen on the perpendicular bluffs. The slate-quarries, for which Ishinomaki is noted, are passed on the l. before reaching the town.]

At a distance of 2½ *ri* from Ichinoseki stands the far-famed monastery of *Chūsonji*, in which many interesting relics of Yoshitsune and Benkei are preserved. Permission to inspect them can be obtained on application at the Local Government Office (*Gun Yakusho*) in Ichinoseki. The buildings are closed as places of worship, being now simply retained as store-rooms; but they are still in the care of the Buddhist priests, who will conduct visitors around. A fee should be offered to one of the priests on leaving, ostensibly for the maintenance of the buildings, which indeed sadly need repair.

Chūsonji was founded by Jikaku Daishi in the 9th century, and attained its

greatest prosperity under the patronage of Fujiwara Kiyohira in A.D. 1109. The buildings once numbered as many as forty, with residences for three hundred priests.

Jinrikishas may be taken as far as the approach to Chūsonji—a lengthy avenue of grand cryptomerias. No attempt should be made to go further except on foot; it was incumbent in old days on the Mikado's envoy himself to alight here, even if he were merely passing by the sacred hill. A short distance up the avenue, a fine and extensive view is obtained of the valley of the Kitakami-gawa and the mountains separating it from the sea. The principal buildings shown are the Jizō-dō, Konjiki-dō, Issaikyō-dō, and Benzaiten-dō. All are plain wooden structures, devoid of either colour or ornament, except some carvings and flower-paintings on the *Jizō-dō*, the first building met with on the l. of the avenue. It contains figures of Yoshitsune and Benkei, said to be their own handiwork. In the *Issaikyō-dō*, are three complete sets of the sutras that form the canon of Buddhist scripture. But the most interesting is the *Konjiki-dō*, once covered with a coating of gold that gave it the name of *Hikaru-dō*, or Glittering Hall, by which it is still most commonly known; but only faint traces of the gold are now discernible. In it repose the ashes of three redoubtable members of the Fujiwara family,—Kiyohira, Hidehira, and Motohira. The main internal pillars are lacquered, and inlaid with a kind of mother-of-pearl work called *Shippō-sogon*. On each of these are also observable traces of images of twelve Buddhist deities. Here as elsewhere, however, time and neglect have left their mark. Among the treasures carefully preserved, are two paintings of Chūsonji by Kanaoka, the first great Japanese painter; also paintings of Yoshitsune and Benkei, said to be by themselves like the figures mentioned above;—good, bold pieces

of colouring. The relics here include some fine images of the chief deities worshipped by the Tendai sect. Benkei's sword and other possessions may be seen in the *Ben-zaiten-dō*. Altogether, the collection of objects of both artistic and historic interest is rich and varied, and well merits inspection. Instead of returning to Ichinoseki, the traveller may resume his journey northwards by train at

Maezawa (*Inn*, Satō-ya), 1 *ri* 24 *chō* beyond Chūsōji. Just before reaching this station, the *Koromogawa* is crossed,—a river celebrated as the scene of the battle that ended Yoshitsune's career (see p. 67). Near

Mizusawa (*Inn*, Kamenosu), is the site of the ancient military headquarters (*Chinjufu*) of the Governor-General of Ōshū, a name which in early times included all N.E. Japan. The Wagakawa, an important tributary of the Kitakami, is crossed just before entering

Kurosawajiri (*Inn* by Nomura Nisuke). Small steamers sometimes ascend the Kitakami as far as this place. Here, too, a picturesque road to *Akita* diverges 1. over the mountains (see p. 472).

Hanamaki (*Inn* by *Kikushichi). The railway station is about 1 m. from the town. For the road from this place to *Kamaishi* on the E. coast, see p. 467. About 9 m. from Hanamaki up the valley of the *Toyosawa*, lie the hot springs of *Osawa*, offering better accommodation than any of the other spas in the prefecture. The water is strongly impregnated with alum. Jinrikishas are available all the way. The most prominent mountains seen on the E. are *Rokkauchi-yama* and *Hayachine-yama*, also known as *Sōchihō-san*; on the W., *Nanshō-zan* and *Ganju-san*.

Hizume (*Inn* by Uchikawa). The railway keeps on the r. bank of the Kitakami, and crosses the river *Shizuku-ishi* at its junction with the Kitakami, before entering

Morioka (*Inns*, Mutsu-kwan, Seifū-kwan, at the station; Murata-ya). This the capital of the prefecture of Iwate, and formerly the castle-town of the Daimyō of Nambu, lies 1 m. distant from its railway station, and is prettily situated in a plain guarded by *Ganju-san* and other lofty mountains. The town is noted for its kettles, spun-silk goods, vegetables and fruit, American apples and quinces being now extensively grown. The kettles differ from those of Ōsaka and Kyōto in being a rusty red colour, and in the annealing to which they are subjected. The ore from which they are made comes from near the E. coast, and has a high reputation. Game is abundant in winter.

About 1 *ri* from the town, a grove of cryptomerias is seen on a bluff overhanging the river. Here it was that the rebel Abe-no-Sadatō had his castle, which, after a stubborn resistance, was overthrown by Hachiman Tarō (see p. 55). Long afterwards—so the story goes—when Nambu wished to build a castle on the same spot, the Shōgun's Government, remembering the difficulty formerly experienced in overcoming the rebel Abe, refused to grant permission, so that the fortress was erected on the hill which afterwards became the centre of Morioka.

Under the hills to the E. of the town stand a number of decaying Buddhist temples, the best of which is *Hōonji*, possessing well-preserved gilt images of the Five Hundred Rakan. The sepia drawing of a flying dragon on the roof by *Haya-shima Renshin*, an artist of the Kano school, shows much merit. In another temple, called *Shōjūji*, is a unique pair of ancient screens depicting Europeans, some of whom are unmistakably Franciscan friars.

These screens were brought here at the end of the 17th century by a daughter of Gamō Ujisato, Lord of Hida, who came as bride to the Lord of Nambu; but their previous history is unknown. Till recently they were exhibited only once a year, and awakened the superstitious horror of the country-folk, who believed that human gore had been mixed with the pigments in order to give them their bright hue.

[**Ganju-san**, also called *Iwate-san* (6,800 ft.), is, from its regular logarithmic curves, a beautiful object to those travelling up or down the valley of the *Kitakami-gawa*. It can be ascended from *Morioka* by starting early in *jinrikisha* with two men, and going to the sulphur baths of *Daishaku* on the lower slopes of the mountain, the water for which is brought down in pipes from *Amihari*, 2 m. higher up. The *jinrikisha* should be left at the hamlet for the return journey. *Daishaku*, which lies about 7 *ri* from *Morioka*, can be reached in time for lunch, and the afternoon pleasantly employed in a climb to the source of the hot springs at *Amihari*.

It is a hard day's climb from *Daishaku* to the top of *Ganju-san* and back; but the traveller has two nights' rest, and hot sulphur baths to refresh his weary limbs. The ascent of the mountain is easy for the first few miles; but gradually it begins to zigzag up, through and over the roots of trees. Sometimes it follows the ridge of a spur, and then descends to cross a valley, in one place coming out on a solfatara, where the hot water boils up and mingles with a cold stream. The structure of the mountain may be compared to three joints of a telescope, there being a lower thick cone, then a rim or crater, then a second cone followed by a second rim or crater, and finally a third cone. On reaching the outside of the first crater, a slight détour brings one to a ridge separating two little lakes. From this spot there is another steep climb to the rim of the second crater, on the floor of which stands a hut for pilgrims. The last part of the ascent from here is up a slope of fine lapilli,

inclined at an angle of 27°. The top of the mountain is really the knife-like edge of another crater, half-a-mile in diameter, in whose centre rises a small cone breached on its S.E. side. Strewn along the edge, lie numerous offerings to the mountain god, which have been brought up by pilgrims—principally pieces of sheet-iron shaped like spear-heads, varying in length from 2 or 3 in. to 2 or 3 ft. The interior of the cone may be entered by climbing over the breach.

On returning, it is better to take the direct road towards the vill. of *Shizuku-ishi*, crossing the ridge of the outside crater just behind the pilgrims' hut, and descending a long rocky spur. The return from *Daishaku* can be varied by crossing the *Shizuku-ishi* river at the ferry, and going to the pleasant hot springs of *Tsumagi*. By following a short way further up the valley, the baths of *Oshuku* (also called *Uguisu-no-yado*) are reached. From here the road to *Morioka*, 13 m., leads along the r. bank of the *Shizuku-ishi* river.

Those pressed for time can ascend *Ganju-san* most expeditiously from *Yanagizawa-mura*, about 4 *ri* from *Morioka*, starting on horseback in the afternoon. The accommodation at the little inn is miserable; but by engaging guides and using torches, the ascent can be begun about midnight and the top reached at daylight, distance only 2 *ri* 23 *chō*. To make up for the comparative shortness of the distance, the climb is so steep in places that chains are fastened in the rocks to hold on by.]

Leaving *Morioka*, we enter on by far the finest section of this whole

railway journey,—5 hrs. of constant picturesque change, reminding one of some of the best parts of Scotland. The line first runs over a moor at the base of Ganju-san, and crosses the Kitakami-gawa which it has so long followed, shortly before reaching

Kōma. Here Ganju-san is seen as a perfectly symmetrical cone, while on the spectator's immediate r. rises another lovely cone called *Himegami-dake*. Behind this latter, on the slopes of *Sato-yama*, is a horse-breeding establishment for the Imperial stables.

Apronops of this, it may be interesting to note that mares are almost exclusively used in N. Japan, whereas in Tōkyō and its neighbourhood only stallions are to be seen.

A good road leads l. from this station to the mining district of *Kazuno*, distant some 14 *ri*. The line now runs between moderately high pine-clad hills to

Numakunai (*Inn* by Yamaguchi Kihei), the last vill. in the valley of the Kitakami, and over the Nakayama-tōge into the valley of the Mabechi-gawa.

Nakayama (*Inn*, Shibata-ya), at the summit of the pass, 1,500 ft. above the sea, is the highest point reached on the whole journey from Tōkyō to Aomori. In the immediate vicinity is a large horse-breeding establishment of the War Department, which produces 1,000 animals yearly. Delightful is now the run down the narrow valley of the *Mabechi-gawa* amongst hills crowded with every variety of timber, the river flashing in and out as the train crosses and recrosses it. Lacquer-trees line the pathways, and dot the fields at the base of the hills. Many long tunnels occur in this part of the journey. After

Ichinohe (*Inn*, Horiguchi),

Ichino-he means the "first gate" or "outpost," *San-no-he* the third, and so on, the occurrence of these peculiar names in North-Eastern Japan being referable to their origin in successive posts of defence against the Aino aborigines.

occurs the longest of these tunnels, $\frac{3}{4}$ m., on emerging from which we are greeted by a fine view, including r. the ridge of *Sue-no-matsu-yama*, celebrated in classical Japanese poetry.

Every Japanese has the following stanza by heart:—

Chigiriki na
Katami ni sode wo
Shibori-tsutsu
Sue-no-matsu-yama
Nami kosaji to wa

which conveys a vow of mutual love to last till the billows shall o'ertop this mountain's crest, or in other words, for ever.

Fukuoka (*Inns*, Murai, Furu-ya), the best town between Morioka and Aomori, lies in a valley $\frac{3}{4}$ m. north of the station.

San-no-he (*Inn*, Wada) is 1 m. south of its station. The conspicuous peak on the immediate r. of the line is *Nagui-dake* (2,660 ft.), which can be easily climbed in 2 hrs., and affords a remarkable view, including *Heraidake* and *Akakura-dake*. A road, described in Route 76, runs from San-no-he to the secluded waters of lovely Lake Towada. The most picturesque portion of the journey is now over. The railway, on leaving San-no-he, abandons the Ōshū Kaidō and makes a considerable détour to the E.

Shiruiuchi (*Inn*, Sagawa-ya) stands in an extensive rice-plain watered by the Mabechi-gawa, which by this time has grown to a wide and sluggish river, with low hills in the distance on every hand. A branch line leads hence to the seaport of *Hachi-no-he*, 5 m. A little beyond

Shimoda, we cross the Momoishi-gawa, a stream running out of Lake Towada and affording good salmon fishing; thence over moorland, where horses and cattle are bred, to

Numasaki, situated on the borders of the *Ogawara Lagoon*, whose two parts are known respectively as *Ane-numa* and *Imōto-numa*, or the Elder and Younger Sister.

1. Shigama.
2. Matsubara.
3. Tomiyama.
4. Nobita.
5. Ishinomaki.
6. Oginohara.
7. Kikura-zawa.



MATSUSHIMA

1. *Shiogama.*
2. *Matsushima vill.*
3. *Tomiyama.*
4. *Nobiru.*
5. *Ishinomaki.*
6. *Oginohama.*
7. *Kinkwa-zan.*



Noheji, or *Nobechei (Inn, Sendai-ya)*, is a port at the S.E. corner of Aomori Bay. A coast road runs due N. hence to the hatchet-shaped peninsula of *Yakeyama*, where the summit of *Kamafuse-zan* affords a delightful view, and a solfataras at the small lake on *Osore-zan* offers some interest. The accommodation is everywhere poor.

The line now follows the shore of Aomori Bay, partly under snow-sheds, to

Kominato, and crosses the little peninsula which divides the bay into two parts. Here the prettily shaped hills of *Tsugaru* show up to the l. like an assemblage of miniature Fujis. Continuing past

Asamushi (Inns, Mikuni, Tsubaki), noted for its hot springs, and along the rocky and picturesque shore, we at length reach Aomori, which has two stations, viz.

Uramachi (Inns, *Nakashima-ya), some European dishes obtainable; *Hayase, Kagi-ya*), where travellers for Hakodate alight and where also the best accommodation is to be had, and

Aomori proper. This, the capital of the prefecture of the same name, stands at the head of Aomori Bay and at the mouth of the small river *Arakawa*, which drains an extensive plain shut in by high hills. Its straight, wide streets give it an aspect unusual for Japan, and the shops are large and well-supplied. Quantities of salmon are caught in the bay; and besides dried salmon and sharks' fins, furs from *Yezo* and cheap lacquer are seen in abundance in the shops. The lacquer is of a peculiar variegated kind, called *Kara-nuri*, *Tsugaru-nuri*, or *Baka-nuri*. The best shop is that of the *Shikki Jusan Kwaisha*. A considerable trade passes through Aomori, as it is the link connecting Hakodate with the province of *Mutsu* and the district of *Nambu* in *Rikuchū*. It is also the chief outlet of the large migration of country-people who annually cross

over to *Yezo* in the spring for the fisheries on the coast of that island, returning in autumn to their homes on the mainland.

There is daily steam communication between Aomori, Hakodate, and *Mororan*, the steamers generally leaving late at night. It is advisable in the summer to secure one's berth by letter beforehand, as the cabin accommodation is limited.

ROUTE 69.

MATSUSHIMA AND KINKWA-ZAN.

THE MATSUSHIMA ARCHIPELAGO.

NOBIRU. ISHINOMAKI.

By train from Sendai on the Northern Railway to Shiogama in $\frac{1}{2}$ hr. by branch line.

The archipelago of pine-clad islets collectively bearing the name of Matsushima, has been famed for its beauty ever since northern Japan was conquered from the *Aino* aborigines in the 8th century, and is one of the *San-kei*, or "Three Most Beautiful Scenes" of Japan, the other two being *Miyajima* and *Ama-no-hashidate*. A lengthened form of the name, *Shiogama-no-Matsushima*, i.e., "the Pine Islands of Shiogama," is often made use of, *Shiogama* being the town on the coast where the curious landscape begins. The favourite way of viewing the scene is to row or sail across to the hamlet which has borrowed the name of Matsushima (boat there and back with 2 men, \$1), unless it be desired also to visit *Ishinomaki* and *Kinkwa-zan*, in which case an excellent view may be gained from the steamer's deck. These steamers ply daily between *Shiogama* and *Ishinomaki*, starting after the arrival of the first train from Sendai. The passage to *Ishinomaki* occupies about 3 hrs., or rather

less when weather permits of the small river steamers going outside the bar at Nobiru, instead of taking the lengthier canal route. The larger boats which connect with the *Nippon Yūsen Kwaisha's* steamers at Oginohama on their voyages to and from Yokohama and Hakodate, also pass through the little archipelago, and take from 2 to 3 hrs. to cover the distance between Shiogama and Oginohama.

Shiogama (*Inns*, *Ōta-ya, Asano-ya, Ebi-ya, all near the railway station and the pier; the old and noted inn on the hill, called Shōga-rō, a former pleasure-house of the Prince of Sendai, is still in existence, but being nowadays inconveniently situated for train and steamer, is little patronised by travellers).

The *Temple*, which once belonged to the Shingon sect of Buddhists and was known under the name of Hōrenji, should be visited. It has been transferred to the worship of the Shintō god Shiogama Daimyōjin, a son of the creator Izanagi, and the reputed discoverer of the manufacture of salt by evaporation from sea-water. The word *Shio-gama* means Salt-Cauldron. In the temple court will be noticed a sun-dial inscribed with Roman figures.

It bears date 1783, and was presented by Rin Shihei, a writer noted for his zealous advocacy of the defence of the country against foreign aggression, which he prophetically foresaw.

There is likewise a handsome though weather-beaten iron lantern, presented by the warrior Izumi Saburō Tadahira in A.D. 1187. But in the temple's present state, the magnificent cryptomerias and other trees, in the midst of whose deep shade it stands, form undoubtedly the chief attraction of the place. Shiogama is noted for its ink-stones.

About $1\frac{1}{2}$ *ri* from Shiogama by jinrikisha, stands a stone monument called *Tsubo-no-Ishi*, commemorating the former presence of a castle named *Taga-no-Jō*, built A.D. 624. At that time the Ainos still occupied

the country to the north, and an inscription states that the frontier lay only 120 *ri* (probably of 6 *chō* each, that is 49 miles) distant. Old pottery is dug up in the vicinity.

From Shiogama to the hamlet of **Matsushima** (*Inn*, Kwangetsu-rō), is a delightful sail amidst the promontories, bays, and islets, which stretch along the coast for 18 *ri* as far as Kinkwa-zan, the most celebrated of the group.

There are said to be 88 islands between Shiogama and Matsushima, and 808 in all between Shiogama and Kinkwa-zan, of which very few are inhabited. But eight and its compounds are favourite round numbers with the Japanese, and moreover the smallest rocks are included in the enumeration. The average height of the islands is from 60 ft. to 80 ft., the highest 300 ft. All are formed of volcanic tuff, into which the sea makes rapid inroads. Doubtless many of the smaller isles disappear in this manner, while their number is maintained by the gradual breaking up of peninsulas.

Each island, down to the least, has received a separate name, many of them fantastic, as "Buddha's Entry into Nirvana," "Question and Answer Island," "the Twelve Imperial Consorts," and so on; and no less fantastic than the names are the shapes of the islands themselves.

In almost every available nook stands one of those thousand pine-trees that have given name and fame to the locality. At the hamlet of Matsushima, the temple of *Zuiganji*, containing the ancestral tablets of the Date family, will well repay a visit, though its exterior is not promising. In the outer court, in front of a small cave called the *Hōshin ga Iwaya*, stand two large figures of Kwannon cut in slate-stone. There is also a well-carved wooden figure of Date Masamune in a shrine behind the chief altar. The various apartments of the temple are handsomely decorated; and when the gold foil so lavishly strewn about was fresh, the effect must have been very fine. Specimens of non-hollow bamboo are brought for sale at the

vill. of Matsushima, but being rare, are somewhat expensive. Two *ri* distant lies

Tomiyama, a hill from which by far the best general view of the archipelago is obtained, and where any traveller who, during the boat journey from Shiogama, may have been disappointed with his trip, will allow that the locality possesses great beauty, even should he think that this has been somewhat exaggerated by Japanese popular report. The whole distance may be accomplished in jinrikishas, excepting the last 3 *chō* leading up to the temple of *Taikōji*, which stands near the top of the ascent and is said to have been founded by the celebrated Tamura Maro (see p. 65). From this spot the eye wanders over a maze of islets and promontories, land and sea being mixed in inextricable but lovely confusion. In the direction of Shiogama, the double peak of Shiraishi-no-take may be descried in the blue distance, while to the r. rises the range dividing the province of Rikuzen from those of Uzen and Ugo. The highest hill to the l. is on the island of Funairi-shima, above the port of Ishibama, a place of call for merchant steamers. Tomiyama, being but a short distance off the main-road to Ishinomaki, may be taken on the way thither either by jinrikisha or *basha*, — altogether about 9 *ri* from Matsushima.

In going by steamer from Shiogama, the islets are left behind after an hour's sail, and the canal which connects the shallow waters of the bay with Nobiru is entered.

Nobiru (poor accommodation). The so-called port of this place is little more than a creek with 5 or 6 ft. draught of water, and has a bar across its mouth. Some time ago, the course of the river was altered by making a cutting to a point about 2 m. inland, where there is a wide bend. It was expected that the flow of the river in its new bed would suffice to

keep the channel clear, that the old bed of the Naruse-gawa would be available to take off any superfluous amount of water in times of flood, and that the bar could be kept down by dredging. But all attempts to effect this have been unsuccessful, and the failure has put a stop to various other schemes which had the attention of Government for increasing the facilities of trade in this region. The *Canal*, 10 m. in length, connecting Nobiru with the Kitakami-gawa 2 m. above Ishinomaki, is part of the original scheme for making Nobiru the chief port in the Bay of Sendai, the mouth of the Kitakami being also exposed to the full sweep of the Pacific Ocean and to the violent S.W. gales that drive through the Matsushima group. A consequence of this is that the bar at the mouth of this river has likewise defied all efforts at removal. The canal is 100 ft. wide, and just deep enough to admit of large cargo-boats being towed through. The level is maintained by means of a lock at the river end. The river steamers make use of this canal, except when the sea is very smooth outside.

Ishinomaki (*Inns*, *Asano-ya, Hoshi-ya), noted for its slate-quarries and salmon fisheries, stands at the mouth of the river Kitakami, the natural outlet for the trade of Nambu and the north. It is a bustling little sea-port, carrying on a fair amount of ship-building in European style.

Hyōriyama, a hill at the entrance of the harbour, commands an extensive sea view, including the Matsushima archipelago, the windings of the river, a range of high mountains inland, and a bird's-eye view of the town.

Steamers ascend the river daily to *Kozenji* (see p. 457), but the journey down the river is recommended instead, as the boats run through to Shiogama in 1 day, generally in from 9 to 10 hrs.

2.—KINKWA-ZAN.

The most direct means of reaching this sacred island is by one of the *Nippon Yūsen Kaisha's* tri-weekly steamers to *Oginohama* (Inns, Kagi-ya, Ōmori), in the Bay of Sendai, whence small sailing-boats can be obtained for Kinkwa-zan, a distance of about 10 *ri*. But it is more generally approached from the port of Ishinomaki, where also boats are procurable; or if it is desired to shorten the sea passage, jinrikishas may be taken from Ishinomaki to the vill. of *Wada-no-ha* (Inn by Ishikawa Jūbei), which lies $1\frac{1}{2}$ *ri* further along the coast between Ishinomaki and Oginohama. The hire of boats from Wada-no-ha to Kinkwa-zan was \$1.50 per boatman in 1893. The distance by water is estimated at 11 *ri*, of which again 2 *ri* may be saved by landing at the hamlet of *Aikawa-hama* (Inn, Izumi-ya), situated in a small bay to the W. of the channel separating Kinkwa-zan from the mainland. The latter plan is recommended. There is a road from Wada-no-ha to Oginohama, $4\frac{1}{2}$ *ri*; but it is not practicable for jinrikishas, neither is the hilly path of 4 *ri* more leading directly to the ferry at Kinkwa-zan. The time taken from Wada-no-ha depends upon the state of the wind, which, if unfavourable, affords an additional reason for landing at Aikawa-hama. From this hamlet to the ferry called *Yamadori*, is a walk of a little more than 1 m. over a low pass, the top of which affords an entrancing view of Kinkwa-zan and the entire Matsushima archipelago. A short descent then leads to the ferry-house, where the sonorous notes of a fine bronze bell announce to the boatmen on the sacred island that passengers are waiting to be conveyed across. Boats cannot be kept on this part of the mainland, owing to its exposure to the great seas that roll in from the Pacific, whilst the W. side of Kinkwa-zan opposite to it is

comparatively sheltered. Spacious boats well-manned soon perform the 2 m. passage, and land the visitor at a small breakwater on

Kinkwa-zan, a short distance below the temples. The tame deer with which the island abounds form picturesque objects as they stand on projecting ledges of rock, or graze quietly by the side of the road that leads up through a wood composed of pine, beech, and chestnut trees. The only buildings on the island are those attached to the temples at which every one must stay; but there is ample accommodation for all under the massive roof of the main edifice. Passports should be shown by the foreign visitor to the priests. A contribution of from \$2 to \$3, if he desires to stay overnight, will generally ensure the use of the *jōdan*, two large handsome rooms. If it is intended to return the same day, a lesser offering will suffice. No other payments are necessary. Excellent vegetarian food is provided, and served up by the acolytes. Guides will also be furnished to conduct the visitor round the island, if a request to that effect is made.

Kinkwa-zan is one of the most renowned spots in the north, and has been, in spite of its comparative inaccessibility, the resort of pilgrims from all parts of Japan for centuries past. Such was its sanctity in old days, and such the inferior position assigned to the female sex, that no members of the latter were allowed to gaze on the island, much less put foot on its soil. It need scarcely be said that those days are past; but some of the old customs connected with the place still linger. For instance, every pilgrim is conveyed *gratis* to and from the island, and receives food and shelter from the priests until his devotions are over. What contribution he may choose to make, rests entirely with himself. A quaint superstition prevails regarding the deer on the island. When the animals are sick, they are said to be found having their mouths tied up with *shime-nawa* (the straw rope often suspended before Shintō shrines); and it is further asserted that they refuse all food until recovery, when the bandage drops off. When questioned on the subject by the present writer, the priests ascribed the phenomenon to supernatural agency;

but being apparently imbued with the modern spirit of enquiry, added that they had referred the matter to the professors of the Imperial University in Tōkyō for further explanation!

The origin of the name *Kinkwa-zan* ("Golden-flower Mountain") is obscure. Tradition asserts that gold was found on the island, then known as Michinoku-yama; and the following lines in the *Manyōshū*, an anthology of the 8th century, are supposed to refer to the discovery:

*Sumerogi no
Mi yo sakuen to
Azuma naru
Michinoku-yama ni
Kogane hana saku*

which means, "To add lustre to the sovereign's august reign, golden flowers bloom in the mountains of Michinoku in the East." It is more probable, however, that it derived its name from the glitter of the quantity of mica found in the soil.

Almost everything required by the temple inmates is raised on the spot. Their *sake*, of which 130 *koku* are produced yearly, is specially noted for the soothing peculiarity that no headache follows even unlimited libations, and every pilgrim may therefore drink to his heart's content. The chief festivals take place in February, March, August, and September. Regarding the history of the temples very little can be learnt, all the records and relics having perished by fire. Before the transfer of the buildings to the Shintō cult, they were attached to the Shingon sect of Buddhists, and dedicated to the service of the goddess Benten. Some of the original smaller shrines are still standing; but the *Hondō*, or chief temple, was built only some fourteen years ago, and is dedicated to the god and goddess Kanayama-Hikono-Mikoto and Kanayama-Hime-no-Mikoto. Though it otherwise exhibits pure Shintō style, the eaves are adorned with fine carvings. The contribution box in front, made of a block of slate-stone and measuring 9 ft. in length and 3 ft. in breadth, with carvings of deer in relief, as well as the *gaku* in the oratory—a splendid piece of carving in *keyaki* wood, which took three

years to finish—well deserve inspection.

The walk to the summit of *Kinkwa-zan* takes about $\frac{1}{2}$ hr. from the temple, being but some 16 *chō*. The path leads behind the main buildings, mostly through broken boulders and over the interlaced roots of beech-trees. The objects pointed out on the way are detached pieces of rock with fanciful designations. One of these rocks, to judge from the immense cairn raised upon it, seems to have attracted the special attention of pilgrims, and here it is that Kōbō Daishi is said to have sat in meditation when he visited the island. The glorious view from the summit repays the traveller for any difficulty he may have had in reaching *Kinkwa-zan*. Nothing obstructs the vista of the broad and blue Pacific; for the mountain, although densely wooded on all sides, slopes gradually down to the sea. On the W. side, the whole Matsushima archipelago is embraced,—even the outermost isles to the N., fringed with a thousand pines and encircled by white breakers. Takahashi-yama, a higher peak to the N. W. on the mainland, shuts out the prospect in that direction only.

The small shrine on the top of *Kinkwa-zan* is dedicated to Watazumi-no-Mikoto, the Shintō God of the Sea. Close by is the site of the lighthouse which stood there until the erection of the present fine granite structure on the E. side of the island. A path from the summit descends to the lighthouse, and joins what is called the *Pilgrims' Circuit*, a road round the island which no visitor should fail to follow, as it affords glimpses of wild coast scenery unsurpassed on the N.E. coast, noted though this be for its picturesque beauty. The circuit of the island by road is estimated at from 5 to 6 *ri*, and takes about the same number of hours to accomplish.

The return from Kinkwa-zan is usually made direct by water to Ogino-hama, Ishinomaki, or—should the wind be favourable—to Shio-gama.

the E. coast. The trip takes 2 days' hard travelling, the only available resting-place being *Kawauchi*, almost exactly half-way.

Itinerary.

MORIOKA to :—	Ri. Chō M.		
Yanagawa	5	10	13
Tashiro.....	2	14	5 $\frac{3}{4}$
Kadoma	2	9	5 $\frac{1}{2}$
Kawauchi	4	3	10
Kawai	4	7	10 $\frac{1}{4}$
Haratai	3	6	7 $\frac{3}{4}$
Hikime	2	26	6 $\frac{1}{2}$
MIYAKO	3	5	7 $\frac{3}{4}$
Total	27	8	66 $\frac{1}{2}$

ROUTE 70..

THE NORTH-EAST COAST.

FROM MORIOKA TO MIYAKO. COAST ROAD TO YAMADA, KAMAISHI, AND KESEN-NUMA.

The North-East Coast, hitherto comparatively inaccessible, can now be approached from several points on the Northern Railway. Small steamers also ply at irregular intervals along the coast, which deserves to be better known. Specially to be recommended is the portion embracing the sea-board of the provinces of Rikuchū and Rikuzen, extending southwards from Miyako to Kesen-numa. The road leads over the necks of hilly peninsulas, disclosing marvellous views of the fiord-like coast and of the mountain ridges that extend down to it. The harbours are the finest in Japan, though unfortunately but little advantage can be taken of them, as a mountain range shuts out the fertile valley of the Kitakami-gawa which attracts to itself all the produce of the surrounding country, the scanty maritime population having to subsist on fishing and on the cultivation of small isolated patches of land around the bays. The nature of the country sufficiently indicates the roughness of the roads and of the accommodation to be expected. North of Miyako, the mountains recede from the sea and the landscape becomes monotonous.

From Morioka, a road practicable for jinrikishas leads to Miyako on

Soon after leaving Morioka, the road begins a steady ascent for 7 *ri*, reaching the water-shed after a series of large elbow-bends. The summit (2,600 ft.) is called *Kabuto-kami-san*, since here it was that the helmet of the rebel Sadatō was found after his defeat near Ichinoseki by Hachiman Tarō in A.D. 1100. From this point down to the sea, the road follows the course of the *Hegawa-kawa*, the grandest scenery coming some 3 *ri* below the pass on its E. side. Here for 2 *ri* the road is cut out, half tunnel-wise, high up along the face of the sheer precipice, which looks down upon the torrent tossing and foaming in its rocky channel. To see this to perfection, an early start from Morioka is necessary. From Kawauchi to Miyako is an endless succession of picturesque landscapes, with granite boulders glittering in the broadening river as it sweeps round jutting cliffs and pillared blocks of basalt. Near Kadoma, a path branches off to the S., leading up the valley of the Oyama-gawa, whence the ascent of *Hayachine-yama* (6,660 ft.), the highest mountain in the district E. of the Kitakami-gawa, can be made.

Miyako (*Inn* by Kikuchi Seibei) lies on the shores of a bay 5 m. deep, protected by an island forming a fine harbour.

COAST ROAD TO KAMAISHI.

Itinerary.

MIYAKO to:—	Ri.	Chō.	M.
Yamada.....	6	—	14 $\frac{3}{4}$
Ōzuchi	5	12	13
KAMAISHI	3	19	8 $\frac{1}{2}$
Total	14	31	36 $\frac{1}{4}$

Horses are procurable at any of these places.

Yamada (*Inn* by Shiotsuchi Sentarō). Two villages lie on the shores of the magnificent bay that forms the harbour of Yamada, surrounded by mountains over 1,000 ft. in height.

Kamaishi (*Inn* by Niinuma) is situated at the head of a rocky inlet 2 m. deep. The ascent of *Goyo-san*, 3,900 ft., can easily be made from this place. About 10 m. inland is a district abounding in iron ore of good quality, to work which large sums of money were spent by the Government some years ago, with but meagre results.

From Kamaishi, the traveller may rejoin the Northern Railway at Morioka by the *Kamaishi Kaidō*, of which the following is the

Itinerary.

KAMAISHI to:—	Ri.	Chō.	M.
Kōshi.....	4	31	11 $\frac{3}{4}$
TŌNO	6	20	16
Shimo Miyamori..	5	24	13 $\frac{3}{4}$
Tassobe	1	19	3 $\frac{3}{4}$
Ōhasama	2	15	6
Otobe	4	33	12
MORIOKA	2	32	7
Total	28	30	70 $\frac{1}{4}$

A somewhat more direct road for travellers going southwards diverges at the old castle-town of **Tōno** (*Inn* by Murakami), and joins the railway at *Hanamaki* station, 1 $\frac{1}{4}$ hr. from Morioka.

The journey from Kamaishi to Kesen-numa will occupy two days

on foot, with very poor accommodation at the wayside hamlets. From

Kesen-numa (*Inn* by Kumagae Ichibei), a jinrikisha road leads viâ *Semmaya* to Ichinoseki on the Northern Railway. The distance is approximately 13 *ri*.

ROUTE 71.

FROM YONEZAWA BY THE MIOMOTE VALLEY TO MURAKAMI ON THE N.W. COAST AND TO TSURU-GA-OKA.

Itinerary.

YONEZAWA to:—	Ri.	Chō.	M.
Komatsu.....	3	—	7 $\frac{1}{4}$
Tenoko.....	3	9	8
Oguni	9	—	22
Funato.....	2	—	5
Arazawa	2	18	6
Miomote	3	—	7 $\frac{1}{4}$
Iwakuzure	5	—	12 $\frac{1}{4}$
MURAKAMI....	5	—	12 $\frac{1}{4}$
Nakamura (by the <i>Shindō</i>).....	8	31	21 $\frac{1}{2}$
Arakawa		18	1 $\frac{1}{4}$
Nakatsugi.....	1	—	2 $\frac{3}{4}$
Kinomata.....	4	6	10 $\frac{1}{4}$
Sakashita.....	3	10	8
Tagawa-yu	2	—	5
TSURU-GA-OKA	1	31	4 $\frac{1}{2}$
Total.....	54	15	133

This rough but picturesque route is recommended only to pedestrians. Streams have occasionally to be forded. Jinrikishas can be taken from Yonezawa to Funato, from 1 *ri* below Iwakuzure to Murakami and on to Nakamura, and again from Tagawa-yu to Tsuru-ga-oka, but must not be counted on. With few exceptions, the only accommodation is at the house of the headman of each village.

The road lies first along the edge of the plain, then over a slight

ascent, and up the valley of the Shirakawa to

Tenoko (*Inn*, Yamagata-ya). The old road over the Sakura-tôge is no longer used. The new road leads over the Uzu-tôge, then down the valley, and eventually through the fine gorge of the Uzugawa. It is in places almost tunnelled out of the cliffs above the stream. Snow lies in patches here till the middle of June. *Iide-san*, towering to a height of 7,130 ft., is well seen to the l. before reaching

Oguni (*Inn* by Nozawa Yohei). Thence a very bad jinrikisha road and a ferry over the Arakawa lead to *Funato*. From *Arazawa* a road direct to Murakami branches off l. The path to Miomote—a mountain trail—keeps on up the valley, climbs a spur of *Washigasu*, or the Eagles' Eyrie (4,140 ft.), and crosses a long pass whose successive dips bear different names. *Asahi-dake* (6,530 ft.) is seen to the r. After 2 *ri* the path descends to a stream which has to be forded, whence 1 *ri* more takes the traveller to the *Miomote-gawa*, a river famed for its beauty. This too may have to be forded; but usually a boat can be found by continuing up the bank to a pool at the entrance of the gorge. On a little level space opposite stands

Miomote (accommodation at the temple), surrounded by hills entirely wooded except for ledges of rock. A highly picturesque walk of 10 *chō* may be taken up the gorge of the Miomote-gawa. The trail to Iwakuzure, which is very rough—the distance is 5 *ri* and occupies 7 hours—leads straight up the *Azuki-zaka*, opposite to a spring called *Hōnoki Shimizu*, or "Magnolia Spring," and thence over steep slopes and ridges across a jumble of heavily wooded hills. About 1 *ri* from Miomote, by the side of the path, stands a shrine—a tiny shed over a stick hung with *gohei*—dedicated to the local mountain god, Dōrokuji.

As the coolies pass, each lays a leaf on the shrine, and offers up a prayer for safe

keeping. It seems that Dōrokuji was one day passing this way to the Magnolia Spring, when he met, at a ravine called Ozawa, a beautiful maiden who was none other than the goddess Bente. She consented to wed him, and then left, promising to return; but as she never came back, he still waits and wanders over the mountains, looking after the safety of wayfarers.

After a distant peep at the sea from the *Toyaba-tôge*, the path descends to the Ozawa, 2½ *ri*, which is merely a stream that, by choosing one's spot, can be crossed from rock to rock; then it rises over the *Ozawa-tôge*, descending again to the *Miomote-gawa*, whose steep bank it follows l. high up, past a second shrine to Dōrokuji at a vantage point commanding a bend in the river. It is 2½ *ri* more to *Iwakuzure*. A still better plan is to hire a boat and drop down the rapids, 5 *ri*, in about 2 hrs. to

Murakami (*Inn*, *Mura-ya), a fair-sized town. After crossing the Miomote-gawa near its mouth, we see to the r. Eboshi-yama and the *Echigo Fuji*, a double-crested mountain, one of whose peaks assumes in miniature the exact form of its great namesake, and others most various in size and contour. Clusters of pines and cryptomerias, and the never-ending green of a rich cultivation along the lower level and of the grassy and leafy heights, contribute to the charm of the landscape.

From **Nakamura**, it is a perpetual succession of steep ascents.

[An alternative way to Tsuru-ga-oka—wilder and longer (17 *ri*)—branches off at *Nakatsugi* over the Agari-tôge, passing through the hamlets of Yamakumada, Tazawa, and Hongō.]

The principal sight on the way is *Urushi-yama no Iwaya*, a striking mass of grey rock, which towers romantically above a purling brook from amidst a glade of giant cryptomerias, and is half-shrouded in live oaks and creepers that take root in almost inaccessible nooks and crannies.

Legend avers that the hero Hachiman Tarō here built him a roof of arrows as a shelter from the weather, when he had defeated his foes in this mountain fastness. Hence the name (or rather perhaps the name may have given rise to the story) of Yabuki Daimyōjin, lit. the "God of the Arrow-roofing," under which this warrior is worshipped as the local Shintō deity.

Tagawa-yu, a village so called from its hot springs, is situated at the base of the *Dainichi-tōge*. It contains several good tea-houses with pleasant bathing accommodation. For

Tsuru-ga-oka, see next page.

ROUTE 72.

FROM SENDAI TO YAMAGATA AND
YONEZAWA.

Itinerary.

SENDAI to :—	Ri.	Chō.	M.
Ayako.....	3	—	7 $\frac{1}{4}$
Sakunami.....	4	—	9 $\frac{3}{4}$
Sekiyama.....	5	34	14 $\frac{1}{2}$
Tendō.....	3	26	9
YAMAGATA.....	3	8	7 $\frac{3}{4}$
Kaminoyama....	3	18	8 $\frac{1}{2}$
Nakayama.....	1	33	4 $\frac{1}{4}$
Akayu.....	2	24	6 $\frac{1}{2}$
YONEZAWA....	4	4	10
Total.....	32	3	78 $\frac{1}{4}$

This route is two easy days' journey by jinrikisha, staying the first night at Yamagata. Sendai and Yamagata are also connected by a more direct but rougher road over a pass called the *Futakuchi-tōge*.

Sakunami (*Inns*, Koyeki, Satō), situated in a deep valley with precipitous sides, possesses excellent hot baths, and is a pleasant place to stay at. The main road from Akita to Yamagata is joined at the town of

Tendō, where it emerges on a plain which narrows towards Yamagata. The views in this vicinity are very pleasing. The most striking object in the landscape is the summit of *Gwassan* (for ascent of this mountain see next page), which rises behind picturesque lesser ranges, and whose slopes continue, even during the hottest part of the year, to be covered with large patches of snow.

Yamagata (*Inns*, Gotō, Echigo-ya), capital of the prefecture of the same name, and formerly the castle-town of Mizuno Izumi-no-Kami, is well-situated on a slight eminence, and has broad and clean streets with good shops. Leaving the highly cultivated plain of Yamagata, we enter some low hills, on the slope of one of which stands

Kaminoyama (*Inn*, Kame-ya). This town boasts hot mineral baths, which, on account of their efficacy in rheumatism, attract visitors from considerable distances. Most of the inns are built high up the slope of the hill. Kaminoyama is noted as being one of the driest places in Japan. It has also a pleasing reputation for cleanliness, and may be recommended as a health resort. There are plenty of walks in the near neighbourhood, and picturesque excursions in many directions further afield.

Akayu (*Inn*, Minato-ya) is another place noted for its hot sulphur springs; but the bathing sheds stand in the most crowded part of the town where four streets meet, while the inns are apt to be filled with patients, and to be too noisy for the taste of foreign travellers. After crossing the Matsukawa, and passing the vill. of *Nukanome*, we reach

Yonezawa (see p. 458).

ROUTE 73.

FROM SENDAI TO TSURU-GA-OKA,
SAKATA, HONJŌ, AND AKITA.

ASCENT OF HAGURO-SAN AND GWAS-
SAN. TSURU-GA-OKA TO YAMAGATA.

ASCENT OF CHŌKAI-ZAN.

Itinerary.

SENDAI to :—	Ri.	Chō.	M.
Shinjō	25	31	63
Moto-Aikai	2	10	5 $\frac{1}{2}$
Furukuchi	2	8	5 $\frac{1}{2}$
Kiyokawa	3	12	8 $\frac{1}{4}$
Karigawa	1	12	3 $\frac{1}{4}$
Fujishima	1	34	4 $\frac{3}{4}$
TSURU-GA-OKA	2	8	5 $\frac{1}{2}$
Back to Fujishima	2	8	5 $\frac{1}{2}$
Niibori	2	26	6 $\frac{3}{4}$
SAKATA	1	33	4 $\frac{3}{4}$
Fukura	5	6	12 $\frac{3}{4}$
Shiokoshi	5	14	13 $\frac{1}{4}$
Hirazawa	2	33	7
HONJŌ	3	7	7 $\frac{3}{4}$
Nakamura	6	—	14 $\frac{3}{4}$
Araya	4	25	11 $\frac{1}{2}$
AKITA	1	10	3
Total	74	25	180 $\frac{1}{4}$

This route has been compiled for those travellers whose chief object is mountain climbing, and who, after completing their tour, will be able to take steamer for Hakodate either at Sakata or at Akita.

The road is the same as Section 3 of Route 74 as far as Shinjō, where it diverges to the l. to reach

Moto-Aikai. Soon after passing this vill., it arrives at a ferry over the *Mogami-gawa*, one of the most important rivers of N. Japan, and the scenery becomes highly picturesque. The river, though flowing between high hills, covered partly with grass, partly with splendid yews and cryptomerias, is quite placid, and is studded with primitive boats having brown mats for sails. Descending a pleasantly cultivated valley, we reach *Karigawa*, where the main road to Sakata joins in on the r.

Tsuru-ga-oka or *Shōnai* (Inn by Tabayashi Gorōbei) was formerly the castle-town of a Daimyō called Sakai Saemon-no-jō. The retainers of this personage are remembered for the sturdy resistance which they offered in 1868 to the Mikado's troops, and for their rough, uncultivated manners. There are several remarkable waterfalls in the neighbourhood of Tsuru-ga-oka, viz. *Shiraito-no-taki* near Kiyokawa, whose height is locally estimated at 74 ft. and its breadth at 24 ft.; *No-no-taki*, near the foot of Maya-san, about 100 ft. high; and *Hitoguburi* in the same vicinity. These last two waterfalls, tumbling over different sides of the same steep ridge, are visible at the same time, and with some smaller falls about 20 ft. in height, make a charming picture.

[**Haguro-san** and **Gwassan** may be conveniently climbed from Tsuru-ga-oka. Gwassan, the higher of the two, is only 6,200 ft. above the level of the sea; and it is therefore not so much on account of their height as of their reputation for sanctity, that they are known throughout the length and breadth of the land, and yearly attract crowds of pilgrims.

A curious discussion has arisen concerning the existence of a third mountain called *Yudono-san*, to which, together with Haguro-san and Gwassan, the collective name of *San-zan*, or the "Three Mountains," is applied.

Yudono-san, is marked on almost all Japanese maps, posts point the way to it, pious pilgrims plan the ascent of it, and—no such mountain exists! This, on the authority of Dr. E. Naumann, long attached to the Imperial Japanese Survey Department, and probably better acquainted with the byways of Japan than any other man living. According to Mr. Percival Lowell, however, *Yudono-san*, though not itself a mountain, is a hollow on the shoulder of a mountain called *Umba-ga-take*. This.

spot is considered sacred, and is a goal of pilgrims. Those who affirm and those who deny the existence of the sacred mountain would therefore seem to be equally in the right, as the question is one which turns on the definition of the word "mountain," or rather of the Japanese word *san*.

It is necessary, in order to avoid the discomfort of spending two nights on the mountains, to start at a very early hour. Haguro-san is visited first, 4 *ri*. Thence to the summit of Gwassan is 9 *ri*; but accommodation for the night can be obtained at any of the three hamlets situated on its slope. The traveller is advised to choose the highest of the three, and next day to return to Tsuru-ga-oka via *Tamuki* and *Ōami*, in the neighbourhood of which latter vill. may be seen the primitive method of crossing an otherwise impassable ravine by *kago-watashi*, that is, a basket slung to ropes. Instead of returning to Tsuru-ga-oka, it is also possible to reach *Yamagata* by descending from the top of Gwassan to the hamlet of *Iwanezawa*, a walk of 6 *ri*, where, at a distance of 1½ *ri*, one meets the road from Tsuru-ga-oka to Yamagata via the *Roku-jū-ri-goe*, of which the following is a complete itinerary:—

TSURU-GA-OKA to:—*Ri. Chō. M.*

Matsune	2	33	7
Top of Jino-tōge..	1	—	2½
Chūrenji Onsen ..	8	—	½
Ōami	1	—	2½
Tamugi	1	—	2½
Sasagoya hut	3	—	7¼
Top of Rokujūri-goe	1	18	¾
Shizu	2	—	5
Hondōji	2	34	¾
Mizusawa	1	20	¾
Nagasaki	4	18	11
YAMAGATA	3	—	7¼

Total 24 23 60¼

Jinrikishas are practicable only for a few *ri* at either extremity of this road.]

Leaving Tsuru-ga-oka, the road crosses the Mogami-gawa close to its mouth, before reaching

Sakata (*Inn*, Miura-ya), a port of call for steamers. The principal street presents a peculiar appearance, with its houses standing in separate enclosures.

[From *Fukura* (fair accommodation), the ascent of **Chōkai-zan**, sometimes called *Torino-umi-yama*, may best be made. A trip to this magnificent mountain is strongly recommended. Scarcely any other peak in Japan, Yari-gatake perhaps excepted, affords so extensive a prospect. Sunrise is the best time for the view, for which reason the traveller should arrange so as to spend the night on the top. It is, however, possible to make the ascent and to descend again to *Fukura* in one long day. The distance to the summit, which is considered to be 9 *ri*, is divided into three equal stages, of which the first 3 *ri* may be performed on horseback. The second takes one to the shed at *Kawara-ishi*, 4,800 ft. above the sea, where water and poor native food can be obtained, and where even in summer patches of snow may be seen. The third stage leads past the rim of an old crater, and over snow and volcanic scoræ to the present peak. Near the top are some sheds for pilgrims, and a small temple little better than a hut. The actual summit rises 800 ft. above this point, and is reached by clambering over a wilderness of broken rocks and stones, the effect of some ancient eruption.

The first recorded eruption took place in A.D. 861, and the last in

1861. Traces of its action may still be seen in the solfatara on the W. side of the mountain; but the upheaval was an insignificant one, and the volcanic force of Chōkai-zan is evidently becoming extinct.

From the summit the eye wanders over the entire range of mountains dividing Ugo from Rikuchū, and over those of Nambu beyond. Looking W. is the sea, with to the r. the long headland of Ojika. Opposite lies Hishima, and to the l. Awajima and Sado. To the S. is the plain of the lower Mogami-gawa, bounded by the mountains of Uzen and Echigo, with the long slope of Gwassan in the centre. Most curious of all, as the first rays of light break through the darkness, is the conical shadow of Chōkai-zan itself, projected on to the sea, and rapidly diminishing in size as the sun ascends.]

The road now lies along the coast at the foot of Chōkai-zan and Inamura-dake, as far as *Shiokoshi*, on the top of high cliffs overhanging the sea. The view of Chōkai-zan varies constantly. From *Shiokoshi* to *Hirazawa* the coast is much broken up by small bays, whose entrances are guarded by rocky cliffs, and where small fishing villages line the shore.

Honjō (*Inn*, Komatsu-ya), formerly the residence of a Daimyō named Rokugō, stands on the banks of the Koyoshi-gawa, at whose mouth is the small port of *Furu-yuki*. From this point onwards, as far as Akita, the coast extends in one long unbroken dreary line of sandy shore. The manufacture of salt from sea-water by a rough method is carried on here to a considerable extent; and in the month of May large quantities of *hatahata*, a fish resembling the sardine, are caught with the seine. An inferior kind of lamp-oil is extracted

from these fish, and the refuse employed as manure. At

Araya, the Omono-gawa is crossed, to reach the prefectural town of **Akita** (see p. 474).

ROUTE 74.

WAYS TO AKITA.

The traveller bound for Akita has a choice of several routes, viz.

1. By the regular tri-weekly steamers of the *Nippon Yusen Kwaisha* from Yokohama to Hakodate, in $2\frac{1}{2}$ days, and thence to *Tsuchizaki*, the port of Akita, by smaller steamers, which run at intervals of from 4 to 10 days, and occupy 18 hrs. in making the passage. The distance from *Tsuchizaki* to Akita is 1 *ri*, 26 *chō*.

2. Rail from Tōkyō (Ueno) to *Kurosawajiri* on the Northern Railway, in 17 hrs.; thence by the following itinerary, which is the most picturesque land route, some parts of it recalling the Aarthal.

Itinerary.

KUROSAWAJIRI to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Shitamura	3	18	$8\frac{1}{2}$
Suginabata	3	31	$9\frac{1}{2}$
Kawajiri	2	10	$5\frac{1}{2}$
Nonojuku	1	30	$4\frac{1}{2}$
Yokote	5	30	$14\frac{1}{4}$
AKITA (by itinerary given in No. 3, next page) ..			
	18	34	$46\frac{1}{4}$
Total	36	9	$88\frac{1}{2}$

For Kurosawajiri see p. 458. The first part of the journey as far as Nonojuku is rough and mountainous.

3. Rail from Tōkyō (Ueno) to Sendai, in 12 hrs. Thence by road, the following being the

Itinerary.

SENDAI to:—	Ri.	Chō.	M.
Ayako	3	—	7 $\frac{1}{4}$
Sakunami	4	—	9 $\frac{3}{4}$
Sekiyama	5	34	14 $\frac{1}{2}$
Tateoka	3	18	8 $\frac{1}{2}$
Obanazawa	3	20	8 $\frac{3}{4}$
Funagata	3	19	8 $\frac{1}{2}$
Shinjō	2	12	5 $\frac{3}{4}$
Kanayama	3	32	9 $\frac{1}{2}$
Nozoki	4	11	10 $\frac{1}{2}$
Innai	3	—	7 $\frac{1}{4}$
Yuzawa	4	9	10 $\frac{1}{4}$
Yokote	4	30	11 $\frac{3}{4}$
Kakumagawa	3	18	8 $\frac{1}{2}$
Ōmagari	1	25	4 $\frac{1}{4}$
Hanatake		22	1 $\frac{1}{2}$
Jingūji	1	2	2 $\frac{1}{2}$
Kita Maruoka		27	1 $\frac{3}{4}$
Kariwano	1	25	4 $\frac{1}{4}$
Yodogawa	2	11	5 $\frac{3}{4}$
Wada	3	12	8 $\frac{1}{4}$
AKITA	4	—	9 $\frac{3}{4}$
Total	65	3	158 $\frac{3}{4}$

The road is practicable for jinrikishas throughout. As far as Sekiyama, this route coincides with the first part of Route 72. At

Tateoka (*Inn*, Ise-ya), the main road from Yamagata to Akita is joined. Not far from Tateoka lies *Yamadera*, with its old temples and fine landscapes.

Shinjō (*Inn* by Itō Yunosuke), a quiet place, has a large trade in rice, silk, and hemp, but shows little outward evidence of prosperity. The style of buildings in this district and in those further to the N. differs entirely from that met with in central and southern Japan. Nearly all the houses are great oblong barns turned end-wise to the road, and are built with heavy beams and walls of lath and brown mud mixed with chopped straw. Rain-doors (*ama-do*), with a few paper windows at the top, replace the ordinary sliding screens (*shōji*); and as there are no ceilings to the rooms, the interior presents a very uninviting appearance. Beyond Shinjō the road crosses a steep ridge into a

singular basin, partly surrounded by thickly wooded pyramidal hills, at the foot of which lies the vill. of *Kanayama*. The next stage of the journey is through wild and picturesque scenery. Leaving the hamlet of

Nozoki (good accommodation), the road descends along the headwaters of the *Omono-gawa*. The approach to

Innai, as well as the road on to *Yuzawa*, is through an avenue of cryptomerias. The silver mines at Innai, first opened in the year 1599, were once the most productive in Japan.

The following description, condensed from Dr. Rein, of the Japanese system of mining prior to the introduction of scientific European methods, may be of interest:—"The development of the mine and the excavation of ore were accomplished solely by means of galleries or *Ogiri*, which went up or down, according to the direction of the lode, but were also run across the strata to effect an opening. The hauling out took place partly through these passages, and partly through the so-called chimneys or *Kemuri-dashi*, which, however, are not to be confounded with shafts, these being then unknown to them. These *Kemuri-dashi* are not simple, smooth holes, leading directly to the depths below, but a peculiar arrangement of galleries, which rise and fall, twist about, grow wide or narrow, according as they encounter hard rock or non-metallic soil, or productive lodes and deposits which may be excavated. In many respects this resembles the clumsy, unscientific method of mining among the Romans. But these employed captives and slaves, whereas in Japan, even to the present day, one part of this difficult labour, the hauling out, is done by women and half-grown children. In the Roman and Carthaginian mines, windlasses at least lightened the labour; but in Japan, all the material, ore or coal and waste earth, is carried to the surface in baskets or straw sacks on the back. The name, *Kemuri-dashi* (chimney) for these upper exit galleries, indicates also that they are used for ventilation. In like manner the lowest gallery serves principally to carry off the water of the mine, wherefore it is commonly called *Midzu-nuki*, water drain. In these mining operations no machines were employed, except very inadequate hand pumps; and the tools and other appliances were few in number. It is therefore surprising that they reached a depth of from 700–800 feet, and that the

galleries had a length of 10,000 feet. In these operations, proper sledge hammers were altogether wanting. The work had to be done almost entirely with the help of the pickaxe, crowbar and steel wedge, and, in the absence of explosives, was necessarily carried on in a very limited space. Most of the galleries and short passages are therefore very narrow and low. * * * The water control belongs indisputably to the most primitive and inadequate arrangements of Japanese mines, being effected by means of a poor kind of hand-suction pumps, which are often quite insufficient, so that a mine frequently has to be deserted because the water becomes unmanageable. With these defects was often associated a system of mining by contract, which increased the planless plundering of the mines. * * * The preparation of the ores when brought to the surface is effected without machines, and falls into the hands of women and children exclusively. * * * For smelting all sorts of ores, the Japanese use a small, simple oven or smelting hearth, *Ō-doko* or *Fuki-doko* (big, or blast-bed), with a hand chest-bellows placed at its side. This is called *Ōfuigo* and is worked by one man. One person is sufficient also for the smelting hearth. This hearth is a shallow pit, 12—15 cm. in depth, and 40—50 cm. in diameter. It has a floor 30 cm. thick, made of a cement of coal ashes and clay, stamped hard, resting in turn upon sand. The fire wall surrounding the pit is a basket work made of thin branches, and then covered close with mortar. Charcoal is the means of reduction in mixing the charge materials."

Yokote (*Inn*, Kosaka) is a dirty town with a large trade in cottons.

Ōmagari (*Inn*, Takenouchi). At **Jinguji** (*Inn*, Hosoya), boats may be taken down the *Omonogawa* to Akita. The current is swift, though there are no rapids; and the journey of 42 m. may be comfortably accomplished in 9 hrs.

Akita (*Inns*, Kobayashi, Tōyōkwan) is the capital of the prefecture of the same name. This town, also called *Kubota*, was formerly the seat of a Daimyō named Satake. Considerable trade is carried on here, and rice exported in large quantities to the northern parts of the Main Island and to Hakodate. The manufactures are striped *tsunugi*, or spun-silk cloth, and white *chijimi*.

4. A road from Morioka (19 hrs.

by rail from Tōkyō) to Akita joins that given in No. 3 near Ōmagari. The whole distance is 35 *ri* 8 *chō*, the itinerary as far as Ōmagari being as follows:—

MORIOKA to:—	Ri.	Chō.	M.
Shizuku-ishi	4	10	10 $\frac{1}{2}$
Hashiba	2	21	6 $\frac{1}{4}$
To the border of the Prefecture..	2	12	5 $\frac{3}{4}$
Obonai	2	23	6 $\frac{1}{2}$
Kakunotate.....	5	11	13
ŌMAGARI	4	35	12 $\frac{1}{4}$
Total	22	4	54

ROUTE 75.

FROM AKITA TO AOMORI.

FUNAKAWA. BACK TO AKITA BY THE
COAST. ASCENT OF IWAKI-SAN.

Itinerary.

AKITA to:—	Ri.	Chō.	M.
Tsuchizaki	1	26	41 $\frac{1}{4}$
Shimo Abukawa..	3	32	9 $\frac{2}{3}$
Hitoichi	2	—	5
Kado	2	31	7
NOSHIRO	5	31	14 $\frac{1}{4}$
Tsurugata	2	3	5
Kotsunagi	4	22	11 $\frac{1}{4}$
Tsuzureko	3	1	7 $\frac{1}{2}$
ŌDATE	4	13	10 $\frac{3}{4}$
Shirazawa	2	21	6 $\frac{1}{4}$
Ikari-ga-seki	4	28	11 $\frac{3}{4}$
Ishikawa	3	19	8 $\frac{1}{2}$
HIROSAKI	2	14	5 $\frac{3}{4}$
Namioka	4	26	11 $\frac{1}{2}$
Shinjō	4	14	10 $\frac{3}{4}$
AOMORI.....	1	25	4 $\frac{1}{4}$
Total	54	18	133

Descending the r. bank of the *Omonogawa* to *Tsuchizaki*, the road strikes north towards the shore of a large lagoon, called *Hachirō-gata*, whose greatest length

from N. to S. is 17 m., the breadth being about $7\frac{1}{4}$ m. The entrance on the S.W., by which it communicates with the sea, is only about 150 yds. wide.

[On the W. of the bay formed by the headland on the opposite side of the lagoon, lies the port of *Funakawa* (*Inn* by *Moroi*), near which are some remarkable rocks rising to 60 ft. in height, and in one place forming a natural bridge in the sea. *Funakawa* is 10 *ri* 28 *chō* distant by road from *Akita*, passing through *Funakoshi*, at the mouth of the lagoon, 6 *ri* 21 *chō* from *Akita*. *Jinrikishas* are available.]

After leaving the lagoon at *Kado*, the road strikes across a rich plain extending from the sea-shore to the mountains on the r., and northwards to

Noshiro (*Inn* by *Jinoshi*); thence to *Tsurugata* on the *Noshiro-gawa*. From *Tsurugata* the road ascends the valley of the *Noshiro-gawa* to

Ōdate (*Inn* by *Hanaoka*), where quantities of coarse lacquered ware are manufactured. Travellers coming from the opposite direction can descend by boat from *Ōdate* to *Tsurugata*. At *Ōdate*, the road again turns N. and crosses a range of hills, the slopes on the r. being grassy and bare of trees, while those to the l. are covered with a dense forest. Numbers of horses are bred in this neighbourhood.

Hirosaki (*Inns* by *Ishiba*, *Nagai*) was formerly the castle-town of a *Daimyō* whose territory included the district of *Tsugaru*,—a part of the present province of *Rikuoku*. The castle was destroyed some years ago, and its site is now occupied by barracks. Excellent apples grow in the neighbourhood.

[On the coast, some 19 *ri* from *Hirosaki*, of which the first 10 *ri* as far as *Ajigasawa* by *jinrikisha*, lies *Fukaura*, a place

which is rising into importance owing to its manganese mines, from 3,000 to 4,000 tons being produced annually. The road follows southwards along the coast through *Noshiro* (18 *ri*) to *Akita*, 15 *ri* more, practicable for *jinrikishas*.]

On the W. of the town rises *Iwaki-san*, or the *Tsugaru Fuji*, so called on account of its similarity in shape to the famous mountain of that name. One of the best views of this peak is enjoyed by the traveller as he approaches *Hirosaki* from the S., when the mountain makes its appearance in a N.W. direction. Its solitary grandeur equals, if it does not surpass, that of the loftier cone after which it is named. The ascent is made from *Hyakusawa*, about 3 *ri* from *Hirosaki*, at the south foot of the mountain, where stands a temple whose priest will furnish guides for the trip. The season at which pilgrims make the ascent is strictly limited; but travellers will find no difficulty in obtaining the necessary permission at any time, by making a small pecuniary offering. At a height of 4,100 ft. lies an oval crater, about 100 yds. wide, containing a small pond. To reach the highest peak of all, 4,650 ft. high, entails two steep clambers over boulders and loose gravel. Scattered over the summit lie numerous huge andesite boulders. The top is extremely steep, a fact apparently due in large measure to the washing away of ejectamenta, which has left only the solid rock. Notwithstanding the great degradation that has taken place upon the upper part of this mountain, its general form and the existence of beds of pumice indicate that it has been in a state of eruption during periods which, from a geological point of view, are quite recent. The ascent and descent can be easily accomplished in $5\frac{1}{2}$ hours.

From *Hirosaki* the road leads across a plain cultivated with rice,

beyond which it ascends a range of hills known as *Tsugaru-zaka*, the top of which commands a magnificent view of the surrounding country. To the N. and N.E. lies the bay of Aomori looking like a huge lake; on the E. rise the mountains of the central chain that forms the backbone of the Main Island; to the N.W. are the peninsula of Mimmaya and the valley of the Iwaki-gawa; on the S.W., Iwaki-san and the town of Hirosaki; and on the S., the mountains that divide Tsugaru from Akita. Descending a narrow valley, the road shortly issues on the coast, and reaches

Aomori (see p. 461).

ROUTE 76.

LAKE TOWADA.

This beautiful lake, 1,500 ft. above sea-level, lies 15 *ri* W. of Sannohe on the Northern Railway, of which distance the first 3 *ri* to *Takko* (Inn by Ogata) can be done in jinrikisha; the rest must be walked or ridden. One may sleep at the *Taikomori Farm-house*, 2 *ri* beyond *Takko*, and at *Yasumiya* on the E. shore of the lake. The rough mountain paths lead up over moorland and through finely timbered country. It is a distance of 2½ *ri* across the lake by boat from *Yasumiya* to the poor mining village of **Towada**, where small quantities of gold, silver, and copper are produced.

[*Kosaka*, 6 *ri* S. of Towada, is a far more important mine, which has been worked from old

times, and yields a little gold as well as much silver. *Ani*, still further to the south, produces more copper than silver].

The road leads hence northwards to *Edozawa*, *Ichino-watari*, *Nikamura*, and *Itadome*, approximately 2 *ri* distant from each other—the whole occupying one day, and the luggage being carried on bullocks' backs. The path is a succession of ups and downs, with one grand view backwards over the lake, and after that, scenery of the usual Japanese kind. Before the next stage, *Kuroishi* (Inn by Okazaki Morizō), about 2 *ri*, where jinrikishas can be obtained, the mountains are suddenly quitted, and one enters the great rice-plain in which lies the important town of *Hirosaki* (see p. 475). The distance from *Kuroishi* to Aomori is about 9 *ri*, the main road being joined at the vill. of *Namioka*.

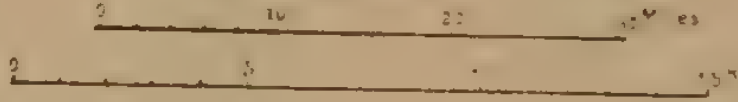
Should the traveller wish to approach Lake Towada from the west, the following itinerary of a mountain road from Ōdate (see p. 475) will be found the best:—

ŌDATE to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Ōgita	1	18	3¾
Ōtaki	1	23	4
Jūnishō		17	1¼
Kemanai	3	4	7½
Ōyu	1	30	4½
TOWADA	5	—	12¼
Total	13	20	33

There is passable accommodation at *Ōgita* (Inn by Kobayashi), and at *Kemanai* (Inn by Ōsato). The hamlet of *Ōtaki* possesses a small hot spring.

SOUTH-WESTERN
YEZO

Scale 1:150,000



SEA OF JAPAN

PACIFIC OCEAN



SECTION VIII.
THE ISLAND OF YEZO.

Routes 77—83.



ROUTE 77.

HAKODATE AND NEIGHBOURHOOD.

1. GENERAL OBSERVATIONS ON YEZO.

2. HAKODATE. 3. WALKS NEAR

HAKODATE: YACHIGASHIRA, THE
PEAK, GORYŌ-KAKU.

1.—GENERAL OBSERVATIONS ON
YEZO.

No mention of Yezo is made in the earlier historical records, and it was probably unknown to the Japanese until the period when the last of the Ainos, or Ainu, as they are called in their native tongue, were expelled from their ancient homes in the Main Island of Japan. Tradition asserts that Yoshitsune (p. 67), a favourite hero of historical romance, found refuge here from the unnatural enmity of his elder brother; and to this day his memory is revered by the simple aborigines. Later on Yezo was colonised and partly conquered by Takeda Nobuhiro, to whose descendant, Matsumae Yoshihiro, the lordship of the island was granted in 1604 by Ieyasu. Matsumae's successors, whose seat of government was at the town of Matsumae, since renamed Fukuyama, continued to rule over the western portion of the island down to 1868. From towards the end of the 18th century, the eastern half had, with the exception of a break from 1820 to 1854, been administered by officials of the Shōgunate. During the civil troubles of 1863, Admiral Enomoto took the Shōgun's fleet up to Yezo, captured Hakodate and Matsumae, and proclaimed a republic, but was forced to capitulate in the following year. After the overthrow of the Tokugawa family and the consequent mediation of the Daimyōs, Yezo was placed under a special department of the new government, entitled *Kaitakushi* (Colonisation Commission), and henceforth was regarded as a part of Japan proper. It received the designation of *Hokkaidō*, or North Sea Circuit, and was divided into nine provinces. Yezo had been formerly resorted to by the northern Japanese chiefly for the sake of the fisheries; but attempts were now made to induce natives of other parts of Japan to migrate thither as agricultural settlers, and with the aid of a number of American employes, headed by General Capron, public works were commenced on an extensive scale with the object of developing the resources of the island. After large sums had been expended without adequate return, the more ambitious of these schemes were abandoned in 1881, the *Kaitakushi* being dissolved, and the government of the island assimilated to

the prefectural system of the rest of the empire. By a further change, in 1886, the prefectures were abolished, and an independent local administration called the *Hokkaidō-Chō* was established, having its seat at Sapporo, the present capital. The chief ports of Yezo are Hakodate, Mororan, Kushiro, and Nemuro on the S.E. coast, and Otaru, not far from Sapporo, on the west. The interior is still for the most part covered with virgin forest, rarely penetrated except by the aboriginal Ainos in quest of bears and deer.

The characteristics of Yezo, both natural and artificial, differ in many respects from those of the Main Island of Japan. The climate is colder, the country newer, the people less polished and more independent. Few if any old temples or other historical monuments exist; but there are interesting remnants of the Aino race, which once peopled not Yezo only, but a great portion of Northern Japan. In many places, too, relics of the stone age, which for this island has only recently passed away, are to be met with. The Aino villages most easy of access are Yurappu and Oshamambe on the shore of Volcano Bay, and Horobetsu and Shiraori, on the Sapporo-Mororan Railway; but the race and its customs exist here in a less pure state than in the remoter districts of the north.

Zoologically, Yezo belongs to a different sub-region from Japan proper, the deep Straits of Tsugaru forming what is called "Blakiston's line," from the name of the late Captain T. W. Blakiston, R.A., whose researches are well-known to science. On the Yezo side of this line there are no pheasants and no monkeys, while there is a species of grouse; the bears are of a different species from those found on the Main Island. Yezo is also remarkable for the number of its singing birds. There are numerous other divergences both in the fauna and flora, adding their testimony to the fact that Yezo and the Main Island, though so close to each other, have been separated during long geological ages. The chief productions are herrings, salmon, *iwashi*, *bêche-de-mer*, fish manure (*nishin no kasu*), and above all *kombu* (or *kobu*), a broad, thick, and very long species of seaweed, which forms a favourite article of diet not only in Japan but in China, to which latter country large quantities are exported.

For six months of the year Yezo is under snow and ice, the snow averaging about 2 ft. at Hakodate, and from 6 ft. to 8 ft. in the N. and W. of the island. The lowest reading of the thermometer at Hakodate during the past thirteen years has been 52.5 Fahrenheit. On the other hand, the second half of July and the first half of August are intensely hot, mosquitoes are very troublesome, and there is an additional pest of gadflies (*abu*), whose attacks are so violent that it is necessary to keep both face and hands well-protect-

ed when riding about the country. The best time for visiting Yezo is from the middle of May to the middle of July, and from the beginning of September to the beginning of November. The scenery of the island, though less striking than that of Japan proper, has a charm of its own and a certain resemblance to North-Central Europe. There is good salmon fishing in several places during the month of June, and snipe and duck shooting in the autumn, with occasionally a bear—not the brown bear of the Main Island, but a larger species resembling the grizzly.

There are comparatively few good roads, the inns are often far apart, and jinrikishas and carriages are met with only in a few districts. Most journeys are performed in the saddle, horses being very numerous, though not particularly good or cheap. The usual charge for hire is from 12 to 20 *sen* a *ri*.

The Japanese inhabitants of Yezo are a mixed community, being chiefly settlers from one or other of the northern provinces. The consequence is that there is no special local dialect, but only a general use of various northern *patois*. The traveller acquainted with the standard Japanese language, as spoken in Tōkyō, will do well to remember that *i* is constantly changed into *u*, and is sometimes dropped altogether. Thus, when he hears *matsu* and *mizu* (almost *m'dz*), he must understand *machi* and *nichi*. *Nū ri* (almost *n' r'*) means *ni ri*, two *ri*. In fact, the northern people seem to try to speak without opening their mouths. The population of Yezo numbers 314,000, of whom 15,000 Ainos.

2.—HAKODATE.

Hakodate.

Inns.—Kakujō, Chigai - sangi, Kito.

Restaurants.—(*European dishes*) Gotō-ken, in Suehiro-chō; Kyōdō-kwan in the Public Gardens.

Stores.—Kanemori, Imaichi, and Kaneni, all in the main street.

British Consulate, on the hill.

The town clusters at the foot of a bold rock, often compared to Gibraltar and known to foreigners as Hakodate Head, whose summit, locally called "the Peak," is 1,157 ft. high. Among the largest buildings are the Japanese Club, Public Hall, and Naval School. The number of foreign residents—chiefly missionaries—is small, and the town, notwithstanding its growing size and prosperity, is of little account as a port for foreign trade. At the

west end stands a fort dismantled several years ago. Water-works were constructed in 1889. The water is conveyed in iron pipes from the river Akagawa, 7 m. distant.

There is regular communication with Yokohama every three days by the *Nippon Yūsen Kwaisha* steamers. Occasionally steamers run down the West Coast to Akita and Niigata. There is also constant communication with the other ports of Yezo, and with Aomori on the mainland.

3.—WALKS NEAR HAKODATE.

To the *Public Gardens* and *Yachigashira*. The Public Gardens, on the E. outskirts of the town, contain a small Museum (*Hakubutsu-kwan*). Yachigashira (often mispronounced Yatsugashira) is the name of a picturesque dell lying a little further on, which, besides being a pleasant walk, offers the attraction of a good restaurant called Asada-ya, situated in its own grounds and commanding a fine view. The Shintō temple of Hachiman is also prettily placed on the hillside. The village on the near sea-shore seen from here is Shirisawabe, passing through which a walk of about $\frac{1}{2}$ m. may be taken to a spot known to foreigners as *East Point*, just at the back of which stands a curious arched rock.

The walk up the *Peak* takes about $\frac{1}{2}$ hr. from the end of the town. There are numerous narrow paths leading to the summit, whence an extensive view is obtained, embracing S.E. Shiokubi, distant 13 m. (Cape Blunt on the charts), and the volcano of Esan beyond, bearing E. by N., 22 $\frac{1}{2}$ m. Lying nearly N. rise Yoro-zu-yama, 12 m., and next the volcano of Koma-ga-take, 22 m.; Nanae, Arikawa, etc., are across the bay. Also across the bay to the W. lies Moheji, a pretty village with a small river running through it, and a lighthouse standing on a prominent rock, N.W. of

the Peak. Distant 28 m. is a mountain called Nigorigawa-yama. Behind Moheji, distant 13 m., is Karasu-dake, while to the S.W. rises Shiriuchi-dake, 22 m. The high land on the other side of the straits is plainly visible, with, on a clear day, Iwaki-san to the S.W. of Aomori.

In the opposite direction, namely, turning out of the main street to the r., a walk or ride may be taken past the gaol and barracks to a fort called *Goryō-kaku*. This disused fort, erected in the latter days of the Tokugawa régime, stands about 4 m. from the town. The moat affords excellent skating, the ice being planed and swept. When it is about 12 inches thick, it is cut and exported to the southern ports.

ROUTE 78.

EXCURSIONS FROM HAKODATE.

1. YUNOKAWA. 2. THE LAKES. 3. ASCENT OF KOMA-GA-TAKE. 4. ESAN.

1.—(SHIMO) YUNOKAWA.

Distance, 1 *ri* 30 *chō* (4½ m.) by jinrikisha or *basha*.

Yunokawa (*Inns*, Senshin-kwan, Yōsei-kwan, Kakudai) is a pleasant place, owing to its pure sea air, its hot springs, and the pretty walks in the neighbourhood, especially one to *Yunosawa*, less than a *ri* inland. The large building r., about half-way between Hakodate and Yunokawa, is a convict prison.

2.—THE LAKES.

Distance, 7 *ri* 5 *chō* (17 m.), passing through Nanae which is 4 *ri* from Hakodate.

The favourite holiday resort in the neighbourhood of Hakodate is that known to foreigners as "the Lakes." The two principal lakes are named respectively *Junsai-numa* (or *Konuma*), and *Onuma*. They lie not far from the base of the volcano of Koma-ga-take. Their shores are covered with luxuriant

vegetation, while the islets furnish objective points for those who may wish to go out boating. The lake fish can be taken with a worm, but will not rise to the fly. Konuma contains prawns of a very delicate flavour. *Junsai-numa* takes its name from a species of lily (*Limnathemum peltatum*), which is considered a delicacy and brought in great quantities to Hakodate. No place in Yezo affords so good a field to the entomologist, especially if lepidoptera be the object of his search.

The Lakes may be reached on horseback or by carriage. The charge for horses varies from \$1.50 to \$3, while *basha* cost about \$5. The drive to the hamlet of *Junsai-mura*, where it is best to stay, takes from 3½ to 4 hrs. The only halting-place worthy of mention is *Nanae*, where an experimental farm may be seen. Three miles beyond *Nanae* the ground rises, and pretty glimpses of Hakodate Peak and the mountains on the mainland are occasionally obtained. At

Junsai-mura, there are two *inns*, both on the l. side of the road. The drivers mostly patronise the first one, situated immediately at the foot of the hill; but the semi-European house further on, known by the sign of Maru-san, is the better of the two. Travellers, however, should bring their own provisions. Primitive boats for going out on the lake and equally primitive fishing-gear can be hired. It is a 10 min. walk hence through a pretty wood to the shores of Lake *Onuma*.

3.—ASCENT OF THE VOLCANO KOMA-GA-TAKE.

Itinerary.

HAKODATE to:—	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Tōgeshita	5	5	12½
Shikonoppe (a little way on)	—	—	—
Yakeyama	3	18	8½
Total	8	23	21

This is the mountain whose sharp

peak (in reality only the higher side of the wall of the crater) forms so conspicuous an object from Hakodate. It lies nearly due N. of the town, and is reached by the road mentioned in Excursion 2. The two trips should be combined, the night being spent at Junsai-mura. Accommodation of an inferior kind may be procured a little further on, at *Shikonoppe*, and also at *Yakeyama* at the very base of the mountain. From Junsai-mura the expedition can easily be made in 6 hrs., including stoppages; and many will prefer to make it at night, in order to witness sunrise from the summit. For this purpose the carriage brought from Hakodate should be kept, so as to drive on as far as *Yakeyama*, $\frac{1}{2}$ hr. of uninteresting road. Here horses are mounted, which, together with a guide, should be sent on ahead; and 1 hr. ride through a thick growth of underwood and of grasses that overtop the riders' heads, leads to the place where it is necessary to dismount. It is another hour's walk over sand and volcanic detritus to the lip of the crater, which commands a fine view of Volcano Bay on the one hand, and on the other of the Lakes, behind which Hakodate Bay and even the town and shipping can be distinguished. To the l. towers the wall of rock forming what looks like a peak from most points of view. The ascent of it, though not impossible, has rarely been attempted. Traces of vegetation are found up to the very summit. On the way up there is a little platform, said to be inaccessible, which supports three curiously shaped stones popularly supposed to have been once the abode of a fabulous monkey (*yaen*). Beneath and in front of the spectator lies the crater. To the r. is seen *Yokotsu-dake*, itself an old volcano, whose height is estimated at 3,800 ft.

Inside the crater a certain degree of activity is still displayed in the

boiling pools; and care must be taken in treading on all circles or ridges of ground that rise slightly above the general level, as they are hollow and may give way. The descent to the place where the horses are waiting occupies only a few minutes. The height of Koma-ga-take is 3,860 ft. There is no water on the way up.

The last eruption of Koma-ga-take took place on the 22nd August, 1856, when all the neighbourhood of the present hamlet of *Yakeyama* (lit. "burning mountain") is said to have been denuded of trees.

4.—THE VOLCANO OF ESAN.

Itinerary.

HAKODATE to:—	Ri.	Chō.	M.
Shimo Yunokawa	1	30	$4\frac{1}{2}$
Oyasu	3	10	8
Toi	2	20	$6\frac{1}{4}$
Shirikishinai	2	10	$5\frac{1}{2}$
Nidanai	2	16	6
Todohokke (foot of Esan)	1	32	$4\frac{1}{2}$
Total	14	10	$34\frac{3}{4}$

This constantly active volcano, between 1,900 ft. and 2,000 ft. high, is the first point of the island of Yezo sighted on the voyage up from Yokohama. The journey thither from Hakodate may be performed on horseback in one day, but it is better to allow three days for the whole expedition there and back. If four are allowed, the following pleasant round trip may be made:—first to the Lakes and Koma-ga-take, and thence to Kakumi on the S. shore of Volcano Bay, where arrangements should be made for a boat to convey the party next day along the coast to Todohokke.

The bold coast affords striking views, some waterfalls which leap over rocky ledges into the sea being especially beautiful. At *Todohokke*, which affords accommodation of the usual country type, a guide should be procured to lead the party up the mountain, whose summit will be reached after an

hour's walk. The S. side of the crater-wall, by which the ascent is made, has been completely blown away; the floor seethes with solfataras and springs of boiling water, and constant subterranean rumblings are heard. The upper portion of the wall of the crater is of a bright yellow colour, and emits dense whitish fumes.

ROUTE 79.

FROM HAKODATE TO FUKUYAMA BY SEA AND BACK BY LAND.

Itinerary of Land Journey.

FUKUYAMA to:—	Ri.	Chō.	M.
Yoshioka	3	25	9
Fukushima	1	9	3
Shiriuchi	7	—	17
Kikonai	2	24	6½
Izumisawa	1	34	4¾
Moheji	3	2	7½
Kami-iso	2	15	6
HAKODATE	3	4	7½
Total.....	25	5	61¼

The quickest way to Fukuyama is by steamer, the passage occupying from 6 to 7 hrs. The other way is overland, and can be accomplished on horseback in 2 days. If the land journey be made from Hakodate, there is the advantage of being able to make sure of good horses, which by special arrangement may be taken through all the way. On the other hand, by taking the steamer from Hakodate and returning by land, the risk of being steamer-bound at Fukuyama is avoided. Walking cannot be recommended, as there are numbers of streams to ford.

Fukuyama, formerly called *Matsumae* (Inn, Ueno Sukekichi; those who intend to stay more than one day are recommended to arrange

for accommodation at the *Sado-ya*, a clean, quiet, and prettily situated restaurant, standing on the hill behind the town, not far from the castle and commanding a good view of the sea), is situated on the coast to the S.W. of Hakodate.

As long as the city was the seat of the lords of Matsumae, almost all the trade of Yezo passed through it, and travellers were obliged to come here to obtain passports before proceeding to other points. But a fatal blow was dealt to its prosperity by the destruction of property which accompanied the civil war of 1869, and by the retirement of the Daimyō to Tōkyō when the feudal system was soon afterwards broken up. It has been further injured by the growth of Hakodate; for Fukuyama possesses no harbour, merely an open roadstead. As usual in provincial Japanese capitals, the castle was built on an eminence overlooking the town. All that now remains, besides the three-storied tower, is a portion of the apartments formerly occupied by the Daimyō himself. The women of Matsumae are noted for their fair complexions and good figures.

In 1880 the greater part of the area formerly occupied by the castle was converted into a small Public Garden. Outside of this garden, as well as of the former castle precincts, stands a cluster of Buddhist temples, the remnant of a larger number which existed up to 1869. These were the finest temples in Yezo; but only two are now worth visiting, viz. *Kōzenji* belonging to the Jōdo sect, and *Ryū-un-in* belonging to the Sōtō sect, which latter has been the leading denomination in this district. *Kōzenji*, which was founded in 1533, was the burial-place of the Daimyōs' consorts, and is remarkably handsome. In the court in front of it stands a large stone image, formerly the principal object of worship in a temple now destroyed, which was called after it *Sekibutsu-dō*, i.e., "the Hall of the Stone Buddha."

The return journey on horseback is a pleasant one. Horses may be taken through the whole way; but there is no difficulty in obtaining relays at Shiriuchi, where a halt

should be made for the night. Leaving Fukuyama, the road passes through the hamlets of *Nemori* and *Ōsawa*, the islet of *Benten-jima* and the island of *Kojima* being seen to the r., while on the l. are views, not only of *Yezo*, but of the coast of the mainland. At the hamlet of *Araya* the road strikes inland among beautifully green though treeless hills, and soon begins to ascend. The steep descent to the hamlet of *Rehige* is called the *Yoshioka-tōge*—*Yoshioka* being the general name for the surrounding hamlets. The bottom of this hill is 1 *ri* from *Fukuyama*. Thence the path lies along the beach, commanding good views of the sea and distant shores, *Cape Yoshimo* standing out conspicuously to the l. On leaving

Fukushima, the path again strikes inland for many miles among the hills, which are here wooded; but there is a beautiful glimpse of the sea, with *Iwaki-san* in *Nambu*, from the top of the *Fukushima-tōge*, 1½ hr. beyond *Fukushima*. For the most part, the way lies over a sort of upland broken by gullies, the streams flowing through which have almost all to be forded. To the r. is occasionally seen *Sen-gen-dake*, the highest mountain in this vicinity. At

Shiriuchi (*Inn*, *Kanenaka*), regular cultivation begins and the road improves. Most of the rest of the way to *Hakodate* is flat, and runs along the sea-shore. Accommodation is procurable at the various villages through which the road leads. After passing *Kikonai*, the Treaty Limit of the port of *Hakodate* is reached. In the neighbourhood of *Moheji* bluff sandstone cliffs rise abruptly from the sea, and at a little distance it looks as if there would not be room to pass between the rocks and the water. The path joins the main road leading to *Mori* 1 *ri* out of *Hakodate*.

ROUTE 80.

FROM HAKODATE TO ESASHI.

Itinerary.

HAKODATE to :—				<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Ōnomura	.....	4	13	10	¾	
Nakayama	.....	4	18	11		
Uzura	.....	4	18	11		
Gamushi	.....	2	18	6		
ESASHI	.....	3	20	8	¾	
Total				19	15	47½

The whole distance may be done by *basha* in 1 day, when the road is in good repair.

Starting from *Hakodate* and passing through *Kameda*, the traveller turns off l. to

Ōnomura (*Inn*, *Kakudai*), and thence gradually ascends for a distance of 4 *ri* till the top of the pass is gained. From the summit a good view of *Tengu-take*, marked by three fir-trees, is obtained, and the ride to the village of *Uzura* may be accounted one of the prettiest in *Yezo*. The road winds in and out between steep cliffs above a foaming river, while the bold rocks and mountains recall the scenery of *British Columbia*.

Nakayama (*Inn*, *Kaneshō*). From

Uzura (*Inn*, *Miura-ya*) a path diverges to the l. across a river to the vill. of *Tate*, 2½ *ri* distant, once a residence of the *Daimyō* of *Matsumae*, but dismantled in the rebellion of 1868, only portions of the wall being now visible. The land in this district is among the most fertile in *Yezo*.

Gamushi (*Inn*, *Oyama-ya*).

Esashi (*Inns*, *Minami-ya*, *Kakui*) is an old-fashioned town of 14,000 inhabitants, with a harbour unfortunately too much exposed. It nevertheless shares in the new prosperity of all this part of *Yezo*. Fine views can be obtained from the high cliffs behind a Buddhist temple.

ROUTE 81.

OTARU, SAPPORO, THE HOKKAIDŌ
RAILWAY, AND VOLCANO BAY.

VOYAGE TO OTARU. [YOICHI AND IWANAI; ACROSS COUNTRY TO OSHAMAMBE.] SAPPORO. EXCURSIONS FROM SAPPORO. RAIL TO MORORAN. VOLCANO BAY.

This trip includes some of the best portions of Yezo, and will show the traveller within the limits of a week or 10 days as fair a specimen of the island—its scenery, its modern improvements, and aboriginal Ainos—as it is possible to compress within so short a time.

Good steamers leave Hakodate for Otaru every fourth day, the passage taking 20 hrs. in fine weather. While passing through the Tsugaru Straits, where the main current always runs towards the E., the steamer hugs the cliff-bound coast of southern Yezo. Four hrs. from Hakodate it passes the castle-town of *Fukuyama*, formerly called *Matsumae*, for centuries the residence of the Daimyōs by whom the island was ruled. Ahead are seen the volcanic islands of *Ōshima* and *Kojima*, and to the S., on the mainland of Japan, *Iwaki-san*, often called the Tsugaru Fuji from its beautiful logarithmic curvature. If the steamer leaves Hakodate at 2 P.M. (the usual hour of sailing), she will sight the island of *Okushiri* before nightfall, and by morning will have passed *Sail Rock* and the shrine on the cliff to which junks make obeisance by lowering their sails, and will have rounded the high cliffs of *Shakotan*. From this point it is 28 m. to

Otaru, properly *Otarunai* (Inns, Etchū-ya, Nakagawa. *Europ. restt.* *Seiyō-kwan*). This Aino name means "the stream (*nai*) of the sandy (*ota*) road (*ru*)."¹ The town is now, however, entirely Japanese. Next to Hakodate it is the largest and most bustling place on the coast, the chief

industry of its inhabitants being her-ring-fishing (*nishin*). The return steamers leave Otaru for Hakodate at noon. The only evidences of the former Aino occupation of the place are flint implements and fragments of pottery imbedded in the soil, and possibly some scribbling on a rock in a suburb called *Temiya*.

This rock has terribly perplexed the learned. To begin with, are the inscriptions really inscriptions at all? If so, are they of Aino origin—but then it is almost certain that the Ainos never knew aught of writing? Or are they not rather cognate to "Bill Stumps his mark?" A few years ago the authorities caused a shed to be erected over the rock in question, but not till the weather had exercised so disintegrating an influence on it that there is now little left to argue about.

[There is a fair road from Otaru W. along the coast to **Yoichi** (*Inn*, Yamato), 5 *ri* 20 *chō*, whence a very pretty mountain road leads across the neck of the peninsula to **Iwanai** (*Inn*, Nanka Kohachi), 11 *ri* 30 *chō*, on to *Suttsu*, 11 *ri*, and right round the south-western coast of the island to Hakodate. The way as far as *Suttsu*, is, with the exception of the noted *Raiden-tōge* between *Iwanai* and *Suttsu*, mostly practicable for *basha*. Snow often lies on the *Raiden-tōge* over 20 ft. deep. The rapid growth of the villages on this side of the island has been due to the exceptional prosperity of the fishing industry.

Shortly before reaching *Settsu*, at the hamlet of *Sakai*, one may strike off in a southerly direction to *Oshamambe* on Volcano Bay, a distance of another 10 *ri* practicable for *basha*. Decent accommodation may be had at *Notto*, *Arito*, and *Oshamambe*. The most beautiful object on the road is the isolated cone of *Shiribetsu*. From *Oshamambe* the carriage road continues on to *Mori* (see p. 487), and Hakodate].

HOKKAIDŌ RAILWAY.

Distance from Otaru.	Names of Stations.	Remarks.
Miles.	OTARU (Temiya).	
1 $\frac{3}{4}$	Sumiyoshi.	
5	Asari.	
10 $\frac{1}{2}$	Zenibako.	
15 $\frac{1}{4}$	Karugawa.	
19 $\frac{1}{2}$	Kotoni.	
22	SAPPORO.	
25 $\frac{1}{2}$	Shiraishi.	
28 $\frac{1}{4}$	Atsubetsu.	
33	Nopporo.	
35	Ebetsu.	
40 $\frac{3}{4}$	Horomui.	{ Branches to Sorachifuto, Poronai, and Ikushumbetsu.
47 $\frac{1}{4}$	Iwamizawa Jct..	
58 $\frac{1}{4}$	Kuriyama.	{ Branch to Yubari.
61 $\frac{1}{2}$	Yuni.	
71	Oiwake Jct.	
93 $\frac{1}{4}$	Tomakomai.	
100 $\frac{1}{2}$	Shiraoi.	
118 $\frac{1}{2}$	Noboribetsu (To-betsu).	
122 $\frac{3}{4}$	Horobetsu.	
130 $\frac{3}{4}$	MORORAN.	

The railway journey from Otaru to Sapporo occupies 2 hrs. The rolling stock is American, and the line is said to have been built more cheaply than any other in the world. The scenery is pretty for the first few miles, the railway being hemmed in between bold cliffs and the sea. The plain surrounding the mouth of the river Ishikari is then crossed, and the rest of the way runs across flat, marshy country, covered with trees and tall rank weeds, to

Sapporo (*Hotel*, *Hōhei-kwan, originally intended for an Imperial Palace; only the four rooms on the lower floor are generally available, but distinguished visitors may obtain permission to occupy the upper storey; Japanese *Inns*, *Yamagata-ya, Asahi-kwan).

This, the capital of the island, did not grow up naturally like Matsumae in old times and Hakodate in more recent days, in obedience to the requirements of trade. It was created by official fiat in the year

1870, and depends for its prosperity chiefly on the public institutions established there, notably on the Agricultural College which is the last remnant of the Kaitakushi, or Colonisation Commission, and on the Military Colony (*Tonden-hei*) in the adjoining country. The salmon and trout fishing for which Sapporo was formerly noted, has been a good deal spoilt by the establishment of mills; but there is snipe and duck shooting in the autumn. Few, if any Ainos, are now to be seen in the neighbourhood.

The *Museum*, standing in grounds that resemble an English park, contains specimens of Aino work, stone implements, and ornithological and other collections. Adjacent to the Museum is a botanical garden. There are also saw-mills and flour-mills, sugar, hemp, and flax factories, a brewery, and an establishment for making wine, besides small theatres and various other places of amusement.

The pleasantest walks near Sapporo are:—

1. To the *Nakajima Yūenchi*, a pleasure park, with boating on the lake, $\frac{1}{2}$ hr. from the inns.

2. To the horse-farm of *Makomanai*.

3. To the top of *Maruyama*, whence there is a fine view of the plain surrounding Sapporo, and of the Ishikari which is the longest river in Japan.

The best longer excursions are:—

4. On foot or by jinrikisha to *Kariki*, distant about 1 *ri*. There take a dug-out canoe, and drift down to *Ebetsu*, spinning or fly-fishing on the way. Return in the afternoon by train.

5. By train to *Poronai*, to see the coal-mines and the convict prison. The convicts are employed in the mines, the output of which rose in the last year for which statistics are available (1891) to nearly 143,000 tons.

6. On horseback or by jinrikisha or carriage past the *Makomanai* horse-farm, and through *Ishiyama* on the river Toyohira to *Jodankei*, where there are hot springs and good fishing. Distance, 6 *ri*.

Leaving Sapporo, the railway first runs E. through forest land partially cleared, and crosses the Yubari-gawa at *Ebetsu*.

Iwamizawa (*Inn*, Mitsuroku) is a growing place.

[The branch line N. to Sorachifuto, 25 m., is intended to be carried on to *Kamikawa* on the river *Ishikari*, 140 miles from its mouth.]

The line now bends south through a dense forest, which continues the whole way to the coast and shuts out all view.

Oiwake (*Inn*, Shimbo).

[The branch line from this place to the *Yubari Coal-mines*, 26½ m., follows the windings of the Yubari-gawa lined by maple-trees, and affords pretty glimpses of waterfalls].

Tomakomai (*Inns*, Inouye at station, Mizushima, in the town) lies some distance from the railway.

[A 3 or 4 day's excursion may be made hence to **Piratori**, the largest settlement of the southern Ainos. The way lies 10 *ri* along the coast to *Sarufuto*, whence 5 *ri* up the *Saru* river. A good description of this interesting village is given in Miss Bird's *Unbeaten Tracks in Japan*, Vol. II.]

The eye wearied with the monotony of the forest now welcomes the sight of the Pacific Ocean beating in breakers on the coast; and in early summer the wealth of lilies of the valley and other wild-flowers is astonishing. From here on to the end of the journey, Ainos and their huts may occasionally be seen. Some hot springs about 1½ *ri* inland from *Noboribetsu* enjoy local celebrity.

Horobetsu (*Inn*, Suzuki) is a mixed Japanese and Aino village, the centre for many years of the Christianising and civilising endeavours of the Rev. John Bat-

chelor, of the Church Missionary Society. The present railway station of

Mororan lies 1 *ri* 27 *chō* (4¼ m.) from the town (*Inns*, Maruichi, *Yamanaka*), which is finely situated on a landlocked bay, but shut out from all view of the neighbouring volcanoes. It is noted for a large sea-shell—the *hotate-gai*, or *Pecten yessoënsis*. The Japanese Navy has its chief northern dépôt here. There is a large Aino vill. 1 *ri* 20 *chō* from Mororan.

Steamers leave Mororan daily for Hakodate and Aomori, generally late at night, also for

Mori (*Inn*, **Yamaka*), on the opposite side of Volcano Bay, taking 3 hrs. for the passage. The journey hence to Hakodate is made viâ the Lakes, in *basha* over a heavy road, 11½ *ri* (28 m.).

[Some might prefer, instead of the steamer, to take the coast road round the head of beautiful *Volcano Bay*. Several Aino villages exist in this secluded region. The best are at Mombetsu, Usu, and Abuta. An account of this route will be found in Miss Bird's already quoted book of travels; but since her day it has been made passable for *basha*. The first stage of 6 or 7 *ri* from Mororan to Mombetsu is done by steamer, after which the itinerary is as follows:—

NISHI MOMBETSU to:—

	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Usu	2	25	6½
Abuta	1	19	3½
Rebunge	4	4	10
Shittokari	5	16	13¼
Oshamambe ..	1	12	3¼
Kuroiwa	5	3	12½
Yamakushinai .	4	22	11¼
Otoshibe	2	21	6¼
Ishikura	2	11	5½
MORI	1	27	4¼
Total	31	16	76½

ROUTE 82.

THE SOUTH-EAST COAST AND THE
SOUTHERN KURILES.

During the summer and autumn, the *Nippon Yūsen Kwaisha* runs steamers up the S.E. Coast of Yezo, and there are also steamers belonging to smaller companies. Occasional steam communication is kept up with Kunashiri and Iterup. Those who prefer to go up the coast by land can do so on horseback; but they are warned that there is little to compensate for the hardships on the way. In many places it is a scramble over rocks by the sea-shore, and at others over steep mountains. There are also six or seven large rivers to cross, which after rain are often impassable for several days. From Tomakomai, on the railway, to Nemuro is a distance of 74 *ri*, or 180 m. The chief places visited, whether the journey be made by land or by sea, are the ports of Kushiro, Akkeshi, and Nemuro.

Kushiro (*Inn*, Kanekichi) has been made a "Special Port of Export" for coal and sulphur. Fine views are here obtained of O-Akan and Me-Akan, two high mountains to the N.

At no other place in Yezo are so many relics of the stone age to be found as at Kushiro. The hills in the neighbourhood are covered with hundreds of dwellings, which are attributed by some investigators to the *Koropok-guru*, a race believed by them to have inhabited Yezo before the Ainos. Several camps—what have been considered such—are seen on the crests of the hills, as also two or three well-formed earthen forts, one called Moshiriya near the river, and the others at Lake Harutori, about 2 m. from the town, where likewise is a modern Aino village.

Akkeshi (*Inn*, Chūgenji) is noted for its oysters, there being whole reefs entirely composed of these molluscs. An oyster-tinning establishment on the American plan has existed here for many years past.

The coast between Akkeshi and Nemuro is remarkable for the persistently tabular aspect of the mainland and of the islands near it. Of

the latter, the chief are; 1. Yururi, r. Takashima and Ko-Takashima, mere low ledges of rock, in spite of their names which signify "Lofty Island," and "Small Lofty Island." The high far-off mountains to the l. are Me-Akan, O-Akan, the snow-sprinkled ranges of Menashi-yama and O-Menashi-yama, and ahead Rausu-zan and Chacha-nobori in the island of Kunashiri.

Nemuro (*Inn* by Suzuki Zensuke) is a thriving town, and possesses an Agricultural College. The harbour is good, but freezes over completely in winter, the ice extending as far as the eye can reach.

THE KURILE ISLANDS.

The Kuriles, of which Kunashiri and Iterup are the two southernmost, derive their name from the Russian word *kurity*, "to smoke," in allusion to the numerous volcanoes which they contain, and stretch N.E. and S.W. all the way from Yezo to Kamtchatka. The Japanese name is *Chishima*, or "the Thousand Isles." Originally inhabited by a shifting population of Ainos and perhaps men of some other native race, the Kuriles attracted the cupidity of the Cossacks who conquered Kamtchatka at the end of the 17th century. At that time the islands swarmed with fur-bearing animals, now ruthlessly hunted to the verge of extinction. Gradually the whole group passed under Russian sway, though the Government of Yedo always asserted its right to the southernmost portion of the chain. At last, by the treaty of St. Petersburg, concluded in 1875, the Kuriles were formally ceded by Russia to Japan, in exchange for the far more valuable territory of southern Saghalien, which till then had been claimed as a Japanese possession.

The *China Sea Directory* says:—

"The fog in which these islands are constantly enveloped, the violent currents experienced in all the channels separating them, the steepness of their coasts, and the impossibility of anchoring, are such formidable obstacles, that it tries to the utmost the patience and perseverance of the mariner to acquire much knowledge respecting them. Making the Kurile Islands from the westward during a dense fog, it frequently happens that the clear sky overhead allows of the summits of some of the islands being seen over the fog. Such a glimpse to a stranger would have more the appearance of blue sky with a few light clouds (*cirri*) instead of a high mountain streaked with snow.

The vicinity of land in the neighbourhood of the Kurile Islands may frequently be known by the flocks of birds * * * * Seaweed is also met with in straggling patches like the ordinary gulf-weed, growing thicker by degrees till near the land it resembles a large field of very thick and strong weed. This weed entirely surrounds all the islands; and in collecting it, it has to be cut with a scythe."

From Notsu-no-saki, the head-land stretching N.W. of Nemuro, to Tomari, the nearest port in **Kunashiri**, is a distance of 3 *ri*. From Nemuro it takes some 5 hrs. to reach *Rausu*, prettily situated on the seashore, $3\frac{1}{4}$ m. to the E. of the solfataras, to work which is the object of having an establishment in this place. This part of the island is thickly wooded with conifers of various species, while ferns and flowering-plants form the undergrowth. Bears abound. From a clearing in the forest we get a beautiful glimpse of the singularly shaped *Chacha-nobori* (7,900 ft.), a cone within a cone, the inner and higher of the two being—so the natives say—surrounded by a lake, while away to the N.E. the sulphur is seen boiling up at four distinct spots on the flank of *Rausu-zan*. There are also several hot springs and a hot stream. One of these springs bubbles up on the beach, near the settlement, by whose inhabitants it is used as a bath. At *Ichibishinai*, on the W. coast of the island, is a boiling lake called *Ponto*, which deposits on its bed and around its shores what appears to be fine black sand, but is practically nearly pure sulphur. The water of the lake is extremely acid.

The chief port of **Iterup**, called Staten Island by the old Dutch cartographers, is *Shana*, on the N. side of the island. A road leads from *Shana* to another town at the N.E. extremity, about 65 m. distant, and there is also a road in the opposite direction for 50 m. Horses can be obtained for the greater part of these journeys. The interior of *Iterup* is covered with a forest, which can only be pene-

trated by following up the water-courses. The streams are alive with salmon from August to December, and bears are plentiful.

In 1892, Lieut. Gunji, of the Japanese Navy, with a few followers, sets sail in open boats from Tōkyō to establish a colony on the uninhabited island of *Shumshu*, the northernmost of the Kuriles, only 8 miles from Kamchatka. After much suffering and loss of men and boats on the way, a remnant of the party reached *Iterup*, where they still eke out a livelihood by fishing and hunting.

ROUTE 83.

FROM KUSHIRO TO ABASHIRI AND NORTHERN YEZO.

Itinerary (approximate).

KUSHIRO to:—	<i>Ri.</i>	<i>M.</i>
Tōro	7	17
Shibetcha	6	$14\frac{3}{4}$
Iwō-san	10	$24\frac{1}{2}$
Yamabetsu	—	—
Abashiri.....	19	$46\frac{1}{2}$
Total	42	$102\frac{1}{2}$

A road running by the side of the river has been made from Kushiro to Shibetcha; but if the traveller prefer, he can take passage in the steam launch which leaves daily. There is a fine lake, 6 *ri* in circumference, near *Tōro* (*Inn* by Matsumoto), a village consisting of two or three Japanese houses and some twenty Aino huts. At *Shibetcha* (*Inns*, Daihei, Yokota), there is a convict settlement of about 1,800 prisoners; also a steam factory for refining sulphur. Good salmon and salmon-trout fishing may be had here from July to October. A railway 24 m. long connects Shibetcha with the volcano of *Atosa-nobori*, or *Iwō-san*, that is "Sulphur Mountain" (*Inn* at station). It is intended for the transport

of sulphur from the mountain, but passengers also may get a lift.

[Not following the railway track, but turning aside for a distance of 7 *ri*, the traveller reaches the hot springs of *Seishikaga* (fair accommodation). Four *ri* further on is another lake, called *Kucharo*, 12 *ri* in circumference, with some islands containing hot springs. The lake is deep and clear, and affords good fishing.]

Splendid views are here obtained of *O-Akan*, *Me-Akan*, and the surrounding country. The sulphur is of first-rate quality, and is exported in large quantities to America. From *Iwō-san*, the traveller descends to *Yamabetsu* on the sea-shore. There being no accommodation here, it is best to hurry on to

Abashiri (*Inn*, *Ishiyama*). Relics of the ancient pit-dwellers can be seen on the hills.

One may return from Abashiri to Nemuro, viâ Shari and Shibetsu, by crossing the neck of the mountainous peninsula—a distance of about 96 miles; but the accommodation, except at Shibetsu and Betsukai, is wretched, none of the places passed through offering better accommodation than Aino huts.

Those desirous of exploring the N.E. coast of Yezo can do so by turning to the l. at Abashiri, whence a road leads the whole way to *Sōya*—a distance of 71 *ri* (173 miles), near the N. extremity of the island. This journey, however, is monotonous in the extreme.

It is now also possible to cross Yezo from Abashiri to *Sorachifuto* on the railway, by a road cut through the forest and giant grasses, 70 *ri* (171 m.). The only fair accommodation is at *Asahi-kawa*, 13½ *ri* (33 m.) from Sorachifuto in the district of Kamikawa, the old Aino *Kamui Kotan*, or the "Land of the Gods."



GLOSSARY OF JAPANESE WORDS.

Ai-dono, a secondary deity to whom, in addition to the principal object of worship, a Shintō temple is dedicated.

Ai-no-ma, see p. 34.

Ama-inu and *Koma-inu*, one open-mouthed, the other with mouth closed; but opinions differ as to which is which (comp. p. 34).



Ame, a sweetmeat, see p. 83.

Ana, a hole, a cave, a crater.

Ara-gaki, see p. 253.

Asemi, a flowering shrub — the *Andromeda japonica*.

Ayu (often pronounced *ai*), a species of trout—the *Salmo altivalis*.

Bampeï, a screen opposite a temple gate.

Basha, a carriage.

Bashi (for *hashi* in compounds), a bridge.

Bijutsu, the fine arts.

Bosatsu, a Buddhist saint (see p. 40).

Bugaku, an ancient pantomimic dance: *bugaku-dai*, a stage for the performance of this dance.

Buyu, a species of sand-fly.

Cha, tea: *cha-dai*, tea-money (see p. 7); *cha-no-yu*, "tea ceremonies;" *cha-ya*, a tea-house (see p. 8).

Chō, a measure of distance (see p. 6); a street.

Chōzu-bachi, a wash-hand basin, a cistern.

Dai, big, great.

Daibutsu, a colossal image of a Buddha.

Daikon, a vegetable of the radish tribe, but much larger; often pickled, and then malodorous.

Daimon, the great outer gate of the grounds of a Buddhist temple.

Daimyō, a feudal lord.

Daishi, a great Buddhist abbot or saint.

Darani, a mystic Buddhist formula or incantation.

Dō, a hall, a temple.

Dōri (for *tōri* in compounds), a street.

Ema, an ex-voto picture: *ema-dō*, a temple building hung with such pictures.

Fude, a Japanese pen.

Fuji-mi Jū-san-shū, the thirteen provinces from which Fuji can be seen.

Fusuma, sliding-screens covered with paper.

Futago, twins.

Futon, a bed-quilt.

Gakkō, a school, a college.

Ga, of.

Gawa (for *kawa* in compounds), a river, a stream.

Gejin, the outer chamber or nave of a Buddhist temple.

Gin, silver: *gin-zan*, a silver mine.

Go, an honorific prefix.

Gō, a measure of capacity (see p. 6), and of distance (see pp. 141 and 413).

Gohei, the emblems in a Shintō temple of the ancient offerings of cloth; they are now usually strips of white paper.



(GOHEI)

Go-honsha, a Shintō shrine on the summit of a mountain.

Gokō, a halo (round the head of a saint).

Goma, a Buddhist rite in which a fire of cedar-wood is burnt, and prayers are offered: *goma-dō*, a shrine for the performance of this rite.

Gongen, an avatar (see p. 35).

Go-reiya, a mausoleum (of a Shōgun).

Goshō-guruma, a prayer-wheel (see p. 110).

Gwaimushō, the Foreign Office.

Gyōgi-yaki, a kind of ancient earthenware (see p. 55).

Gyōja, a pilgrim.

Haiden, an oratory (see p. 33).

Hakkei, eight views (see p. 328).

Hakubutsu-kwan, a museum.

Hama, the sea-shore.

Hana, a nose, a promontory.



(PRAYER-WHEEL)

Hara, moorland.

Harakiri, suicide performed by ripping up the abdomen.

Hashi, a bridge.

Hashira, a pillar.

Hatamoto, a vassal of the Shōgun having a fief assessed at less than 10,000 *koku*.

Hatoba, a landing-place.

Heiden, a building in which *gohei* are set up.

Higashi, east.

Hinoki, a conifer—the *Chamæcyparis obtusa*.

Hiragana, the running hand form of the *kana*, or Japanese syllabary.

Hōjō, the apartments of the high-priest of a Buddhist temple.

Hoke-kyō, the name of a Buddhist scripture (Sanskrit, *Saddharma Pundarika Sūtra*).

Hombō, the chief building of a monastery, in which the abbot resides.

Honden, see *Honsha*.

Hondō, the principal building of a Buddhist monastery.

Hongwanji, see p. 64.

Honsha, the main shrine of a Shintō temple—sometimes translated "chapel."

Hōshu-no-tama, a Buddhist emblem of uncertain significance, perhaps best identified with the *nyo-i-rin* mentioned on p. 46.



(HOSHU-NO-TAMA)

Honzon, the principal deity or image of a Buddhist temple.

Hōtō, a pagoda-shaped treasure-house.

Hotoke, a Buddhist deity, also a dead person.

Hōzō, the treasure-house of a temple.

Ichī, a fair.

Ichō, the name of a tree whose leaves turn gold in autumn—the *Salisburia adiamtifolia*, also called *Gingko biloba*.

Itai, a funeral tablet.

Ike, a lake, a pond.

Ishi, a stone.

Ita-gaki, see p. 34.

Iwa, a rock: *iwa-goya*, a cave used for sleeping in; *iwaya*, a cavern.

Iwashi, a fish resembling the pilchard.

Ji (in temple names), see p. 37.

Jigoku, lit. hell, hence a solfatara.

Jikidō, see p. 37.

Jimme, a sacred horse.

Jimusho, an office (of a temple, etc.).

Jinja, a Shintō temple.

Jinrikisha, a small light vehicle drawn by one or two men.

Kaerumata (lit. frog's thighs), pieces of timber shaped like the section of an inverted cup, supporting a horizontal beam.

Kago, a kind of small palanquin.

Kagura, a Shintō religious dance: *kagura-dō*, a stage for its performance (comp. p. 39).

Kaichō, see p. 38.

Kaidō, a highway.

Kakemono, a hanging scroll—generally painted.

Kami, above, upper.

Kami, a Shintō god or goddess.

Kamo-aoi, the name of a plant—the *asarum*, whose leaf is the crest of the Tokugawa family (comp. *Mitsu-aoi*).

Kana, the Japanese syllabary.

Kanjiki, iron clamps (see p. 9).

Kannushi, a Shintō priest.

Kara, China: **Kara-mon**, a gate in the Chinese style.

Kawa, a river, a stream.

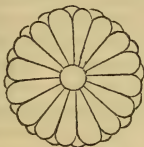
Kawara, a stony river-bed.

Ken, a measure of length (see p. 6).

Ken, a prefecture: **kenchō**, the head-office of a prefecture.

Keyaki, a tree whose very hard wood is much prized—the *Zelkova keaki*.

Kiku-no-mon, the Imperial crest of the chrysanthemum.



(KIKU NO MON)

Kimon, see p. 104.

Kin, gold.

Kin, a Japanese pound (weight); see p. 7.

Kirin, a unicorn.

Kiri-no-mon, the Imperial crest of the leaf and flower of the *Paullownia imperialis*.



Kita, north.

Ko, a child; (in compounds) small.

Kōenchi, a public park.

Kōgō, an empress.

Koku, the standard measure of capacity (see p. 7). Incomes were formerly estimated in *roku* of rice.

Koma, a pony.

Koma-inu, see *ama-inu*.

Kongō-kai, the name of one-half of the universe according to the Buddhist cosmology.

Kori, a wicker basket (see p. 11).

Korō, a drum-tower.

Kōrō, an incense-burner.

Kōshin, a triad of sacred monkeys (see p. 44).

Kotsu-dō, a temple containing the bones of a deceased saint.



(KŌSHIN)

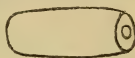
Koya, a hut.

Kōya-maki, a conifer—the *Sciadopitys verticillata*.

Ku, an urban district: **kuchō**, the chief official of a district.

Kuchi, a mouth, an entrance.

Kuda-tama, a small hollow tube formerly used as an ornament



(comp. p. 106).

Kunaishō, the Imperial Household Department.

Kuni, a country, a province.

Kuroshio, (lit. black brine), the Japanese Gulf Stream.

Kuruma, a jinrikisha.

Kwairō, a gallery.

Kwaisha, a company, a society.

Kwan, an important building,—used chiefly in names of hotels, public halls, etc.

Kwan, the legal unit of weight (see p. 7).

Kwankōba, an industrial bazaar.

Kyōdō, a library of Buddhist sutras.

Kyoku, a government office.

Kyōryūchi, a "Foreign Concession"—that part of a Japanese city in which foreigners are permitted to reside.

Kyūdō, an old road.

Machi, a street, a town.

Maga-tama, an ancient form of ornament (comp. p. 106).

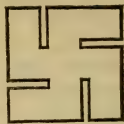


Makimono, a scroll (see p. 13).

Mamori, a charm.

Mandara, a Buddhist picture—generally on a large scale and depicting one-half of the mythological universe.

Manji (Sanskrit *svastika*), a mystic diagram, explained by some as the symbol of luck, by others as the symbol of Buddhist esoterics.



Mannen-bashi, see p. 225.

Maru, a word of unknown meaning used in the names of ships.

Masu, a salmon-trout (*Salmo japonicus*).

Matsu, a pine-tree.

Matsuri, a religious festival.

Meibutsu, the specialty for which a place is noted.

Meisho, a celebrated place.

Mi-harashi, a prospect, a view down and over.

Mikoshi, a sacred palanquin.

Mikoto, a title applied to Shintō deities.

Minami, south.

Minato, a harbour.

Mine, a mountain peak.

Mitsu-aoi, three *asa-rum* leaves, — the crest of the great Tokugawa family (comp. *Kamo-aoi*).



Mitsu-domoe, a figure like that here represented. Its origin and symbolic import are alike matters of debate. Besides the treble form here given, there also exist a double form (*futatsu-domoe*) and a single one (*tomoe*).



Miya, a Shintō temple, an Imperial prince or princess.

Mizu-ame, a sweetmeat (see p. 83).

Mokusei, the *Olea fragrans*—a tree having small, deliciously scented flowers of a reddish yellow colour.

Monzeki, see p. 64.

Moto, original, proper.

Mura, a village.

Murodō, a pilgrim's hut on a mountain side.

Mushi-boshi, a general airing.

Myōjin, a Shintō deity.

Nada, a stretch of sea.

Naijin, the inner part or chancel of a Buddhist temple.

Naka, middle.

Namu Amida Butsu, an invocation of the god Amida, used chiefly by the Monto sect.

Namu Myōhō Renge Kyō, see p. 62.

Nashiji, aventurine lacquer.

Nehan-zō, a picture of the entombment of Buddha.

Nembutsu, a prayer to Buddha.

Netsuke, see p. 13.

Ningyō, a doll.

Nippon, Japan.

Nishi, west.

No, of.

Nō, a species of lyric drama.

Norimono, a palanquin.

Numa, a marsh, a tarn.

Nure-botoke, see p. 96.

Nuri(-mono), lacquer-ware.

Nyorai, a Buddha (see p. 46).

O, an honorific prefix.

Ō (in compounds), big.

O-fuda, a charm inscribed with a text.

Oku, the innermost recess, behind: *oku-no-in*, see p. 38.

Oni, a demon.

Onna, a woman: *onna-zaka*, a woman's staircase (see pp. 84 and 98).

Onsen, a hot spring.

Orimono, woven stuff.

Otoko, a man: *otoko-zaka*, a man's staircase (see pp. 84 and 98).

Oya-shirazu Ko-shirazu, see p. 146.

Rakan, a class of Buddhist saints (see p. 47).

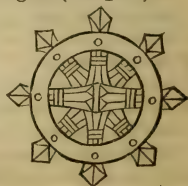
Ramma, ventilating panels near the ceiling of a room — often beautifully carved.

Renge, a lotus-flower.

Ri, a Japanese league (see p. 6).

Rikyū, a summer-palace.

Rimbō, the wheel of the law, used chiefly as an ornament in temples dedicated to Fudō.



(RIMBŌ.)

Rin, a copper coin worth $\frac{1}{10}$ cent.
Rinzō, a revolving library (see p. 112).

Rōnin, a vagrant *samurai* in the service of no feudal lord.

Ryō or *ryū*, a dragon.

Ryōbu Shintō, see p. 34.

Saka, an ascent, a hill.

Sakaki, the *Cleyera japonica*—the sacred tree of the Shintoists.

Saki, a promontory.

Sama, Lord, Mr., Mrs., Miss.

Sammon, a large two-storied gate leading to a Buddhist temple.

Sampan, a shore-boat.

Samurai, two-sworded gentry, the retainers of a feudal lord.

San (in compounds), a mountain, sometimes a temple.

San, Mr., Mrs., Miss.

San-jū-rok-ka-sen, see p. 105.

San-kei, the three great sights of Japan, viz. Matsushima, Ama-no-Hashidate, and Miyajima.

Sawa, a valley, a ravine, a swamp.

Seki, a barrier.

Sembei, thin biscuits of various kinds.

Shake, a salmon.

Shaku, a foot (measure); see p. 6.

Shakudō, the name of an alloy (see p. 14).

Shakujō, a staff with metal rings carried by Buddhist priests (see p. 43).

Shamusho, the business office of a Shintō temple.

Shibu-ichi, the name of an alloy (see p. 14).

Shichi-dō-garan, a complete set of Buddhist temple buildings.

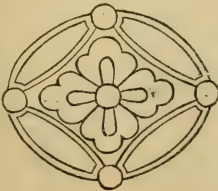
Shima, an island.

Shimo, lower.

Shindō, a new road.

Shintō, the aboriginal religion of the Japanese (see p. 32).

Shippō-no-mon—(lit. "enamel crest,") the name of a Japanese crest.



Shiro, a castle.

Shishi, a lion, a wild-boar.

Shō, small.

Shō, a measure of capacity (see p. 6).

Shōgun, see p. 51.

Shōji, a sliding paper door which serves as a window.

Shōrō, a belfry.

Shumisen, a fabulous mountain—the centre of the Buddhist universe.

Sotetsu, the *Cycas revoluta*—a tree resembling the sago-palm.

Sotoba, see p. 38.

Sugi, a cryptomeria.

Suji-bei, or *Sujikabe*, a species of striped wall ornamentation (see p. 64).

Tachibana, a kind of orange.

Tai, a kind of sea-bream—the *Serranus marginalis*.

Taizō-kai, the name of one-half of the universe according to the Buddhist cosmology.

Take, a peak.

Taki, a waterfall.

Tama-gaki, see p. 34.

Tani, a valley.

Teikoku, an empire.

Tengu, a long-nosed goblin, often represented with wings and supposed to inhabit the mountains.



Tennin, a Buddhist angel, represented without wings.

Tennō, an emperor.

Tenshu, a castle keep or donjon.

Tera, a Buddhist temple.

Tetsudō, a railway.

Tō, a pagoda (generally *go-jū no tō*, a five-storied pagoda).

Toba-e, a kind of quaint coarse picture.



(SUJI-BEI.)

Tōge, a pass over mountains.

Tokko (Sanskrit *vajrā*), a Buddhist

symbol for

whose ex-

planation

see p. 46. It

has three

forms in Japan,—of which the

simplest resembles one spoke of

the “wheel of the law” (see

Rimbō, p. 494). The other forms

of it are the three-pronged, or

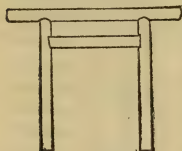
sanko, here figured, and the five-

pronged, or *gōko*.

Tokonoma, an alcove.

Tōri, a street.

Torii, a Shintō gateway (see p. 34).



The left-hand

illustration gives

the Pure Shintō,

that on the right hand the Ryō-

bu Shintō form of this structure.

Tōrō, a stationary lamp or lantern

of stone or metal.

Tsubo, the unit of land measure
(see p. 6).

Tsuka, a mound.

Tsumugi, a coarse fabric woven
from spun floss-silk.

Tsuri-bashi, a hanging bridge (see
p. 218).

Tsuzure-ori, see p. 101.

Uma, a horse: *uma-gaeshi* (see p.
143).

Umi, the sea, sometimes a lake.

Ura, a stretch of coast.

Ura, back, behind.

Waraji, straw sandals (see p. 9).

Ya (in compounds), house.

Ya-daijin, see p. 34.

Yadoya, an inn.

Yama, a mountain, a hill. [p. 11].

Yanagi-gori, a wicker basket (see

Yashiki, a feudal mansion.

Yashiro, a Shintō temple.

Yatsu-mune-zukuri, many-gabled—
said of a roof.

Yen, a Japanese dollar.

Yōkan, sweet bean-paste.

Yu, hot water.

Zan (for *san* in compounds), a
mountain, a hill.

Zashiki, a room, an apartment.

Zeikwan, a custom-house.

Zuijin, see p. 34.



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(When there are several references, the most important is given first.)

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ERRATA AND ADDENDA.

P. 28, sixth sentence.—For *kusadai* read *kudasai*.

P. 37, No. 13.—For *kōro* read *korō*.

P. 40 and p. 47.—*Daiseishi* and *Seishi* are identical.

P. 45, lines 6 and 4 from bottom.—For *Hitomaru* read *Hitomaro*.

P. 87.—*Central Telegraph Office* removed to Edo-bashi.

„ To *Theatres* add *Meiji-za*, in Hisamatsu-chō, Nihon-bashi.

P. 105, r. col. line 18.—The switchback railway has been removed.

P. 134, l. col.—In Walk No. 4, read 1 mile, not 1 *ri*.

P. 201, r. col. line 4 of description.—For *Chōjija* read *Chōji-ya*.

P. 228, middle of l. col.—For *Komoro* read *Kozori*.

Pp. 229, 232, *et seq.*—The following measurements of altitudes for several mountain peaks and other places in Routes 28 and 30 have been kindly forwarded by Rev. Walter Weston :—

Akaishi-san	10,147 ft.
Koma-ga-take (Shinshū)	10,100 „
Norikura	10,150 „
Yari-ga-take	10,300 „
Hirayu	4,500 „
Abō-tōge	6,400 „
Tokugo-tōge	7,100 „
Harinoki-tōge	8,120 „
Zaragoe	7,300 „
Ryūzan-jita	4,150 „

P. 242, r. col. line 4 of small type.—For Vol. XXII read Vol. XXI.

Pp. 245 and 247.—The Railway is now completed between Tsu and Yamada—a distance of 24½ miles—under the name of the *Sangū Tetsudō*, or “Pilgrim Railway.” The following is the schedule:—

NAMES OF STATIONS.	REMARKS.
Tsu.	
Akogi.	
Takajaya (Karasu).	Time from Tsu
Rokken.	to Miyagawa,
Matsuzaka.	about 1½ hour.
Ōka.	Long jinrikisha
Tamaru.	ride from station
Miyagawa (Yamada).	into Yamada.

P. 254, middle r. col.—For *Kannami* read *Kan-name*.

P. 270, r. col. line 22 from bottom.—For *Hamano* read *Hamana*.

P. 281, r. col. middle.—A new road from Tsumago onwards now obviates the necessity for crossing the Magome-tōge and the Jik-koku-tōge. It rejoins the old Nakasendō near Ochiai.

P. 365, r. col. line 7 from bottom. —For *Mizawaki* read *Miwazaki*.

P. 446, l. col. line 2.—For *Mayiko* read *Miyako*.

P. 451.—Near end of railway schedule add *Shimoda* after Numasaki, and *Uramachi* before Aomori.

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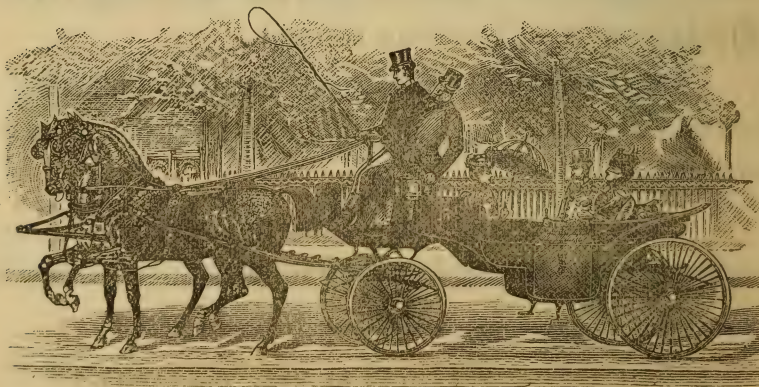
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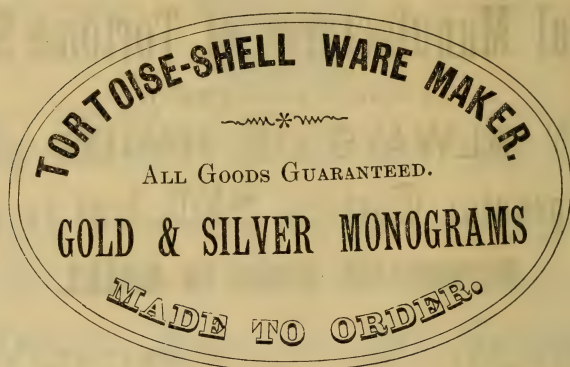
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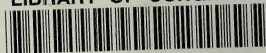


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